

NOTES ON

BLACK'S

LIFE OF GOLDSMITH

~~WITH~~ ~~INTRO~~ INTRODUCTION, SUMMARIES QUESTIONS
AND ANSWERS

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has written nothing which has left a permanent impression upon the literature of his country. *Ferocious blaze*—fierce outburst; vehement display; refers to the publication of a series of satirical poems, the success of which was amazing, but which were filled with insolent abuse and scurrilous personality. Cf. For what is glory but the *blaze* of fame?—*Milton*. *Rage and declamation*—passionate, rhetorical display, full of sound and fury, signifying nothing. *Conventionally*—by custom. *Prematurely*—He was cut off in the prime of his life at the age of 33. *Defunct*—dead.

Lull—period of literary inactivity. *Finished*—polished to the highest degree of perfection. *Pope*—1688-1744: an eminent English poet. His famous works are the *Essay on Criticism*, the *Essay on Man*, the *Rape of the Lock*, the *Dunciad*, and his *Translations of the Iliad and Odyssey*.

Young Auchinleck—Boswell, the young laird of Auchinleck. He had been to Holland to prosecute his studies. *Published...name*—The previous works of Goldsmith had been published anonymously. This was the first publication that bore Goldsmith's name. *Carried weight*—been productive of much good; secured the good will of. *In certain quarters*—among the friends and admirers of Johnson.

But there was...Henry—But Goldsmith displayed a more delicate feeling in dedicating his poem to Henry, the friend of his infancy, to whom in all his wanderings, his heart, untravelling, had still lovingly gone back.

The public...pleased—The author's high-mindedness in dedicating the poem to his brother, a poor Irish parson, rather than to any noble and wealthy patron, from whom he might have received a handsome money-present, surprised and delighted the public. *Poor devil...author*—intensely poor author. *Parson*—clergyman. *Return*—In those days authors dedicated their works to the great, and received sums of money or lucrative posts in return. *Sent the poem*—See Q. I. *Now*—after the lapse of years. *Wanderer*—Goldsmith, who was an exile from home.

Remote—far away from home. *Unfriended*—without a friend to keep me company; solitary. The word is coined by the poet. *Melancholy*—sad at heart, being separated from those who are nearest and dearest to me.

Slow—means, tardiness of locomotion, which is the outcome of that sluggishness of mind which comes upon a man in solitude. This slowness of motion is the outward sign of the heaviness of his heart and his pensive spirit.

Heart untravelled—Wherever I roam, whatever realms I see, My heart untravelled fondly turns to thee.—*The Traveller*. My heart is ever at home. I am devotedly attached to my home, and in all my wanderings I always think of you.

Still—though I am travelling through new countries full of new and interesting scenes and sights, still. *To my... turns*—I always think of my brother. *Ceaseless pain*—constant pain of mind caused by separation from my brother.

Drags...chain—The farther I am removed from home, the more intense becomes the sorrow which I endure at being separated from my brother. The farther I travel, the more I feel the pain of separation. Those ties which bind me to my native country and you, my brother, are still unbroken. By every remove I only drag a greater length of chain.

Drags—draws; endures. *Remove*—step. *A lengthening-chain*—As a chain becomes heavier the longer it is stretched, so my heart is weighed down with deeper sadness the farther I am away from my brother.

Paras 2 to 5. Summary. The *Traveller* is characterised by (a) sweet musical sounds; (b) sonorous Indian names; (c) choice and concise diction; and (d) ardent patriotism.

Strikes a key-note—produces a thrilling impression upon the mind. *There is...longing*—The first line gives us an exquisite picture of the poet moving slowly, all alone, with his heart full of sadness. It expresses with pathos and poetry the deep sorrow which he feels at being separated from those who are nearest and dearest to him, and the ardent yearning he feels to be once more with the loved ones whom he has left behind him. *Pathetic thrill*—profound feeling of sorrow. *Musical sound*—rich harmony. *Pervades...composition*—runs through the entire poem.

Page 77. *Altered etc.*—repeatedly changed. *Gentle*—harmonious. *Naked*—the African negroes seldom wear clothes. Note the alliteration. *Panting*—gasping for breath owing to the excessive heat. *Line*—the equinoctial line; the equatorial regions where the heat is intensely great. *olden*

*sands**—shores where gold can be had—refers to the Gold Coast of Africa ; or sands of a golden or rich yellow colour. *Palmy wine*—wine obtained from the juice of the palm tree. *Basks†*—warms himself. *Glare*—fierce heat of the sun. *Stems*—swims against ; breasts ; opposes. *Tepid wave*—moderately hot water of the stream. *Wave*—(*Poetic*) a body of water ; stream. *All*—the various kinds of. *Gave*—have given.

Para. 3. *Sonorous*—high-sounding. *American...Indian*—The names were given by the native Indians, and not by the Americans or the European settlers who called the continent America. *Wild*—Transferred Epithet. The river Oswego passes through a wild, uncultivated country. *Oswego*—a river of the State of New York. It flows into Lake Ontario. *Spreads...around*—converts the surrounding country into a marshland.

Swamps—marshes. *Niagara*—The famous water-fall of the Niagara, a river of North America, which flows from Lake Erie into Lake Ontario. The height of this fall, commonly called the *Horseshoe Fall*, is 158 ft. and its breadth is 1800 ft. *Stuns...sound*—makes one deaf by its tremendous din.

Charged—objected ; if fault is found with Goldsmith. *Proper accentuation*—correct pronunciation. Niagara is pronounced *Ni-ag'-a-ra* ; Goldsmith puts the accent on *a*, the *third* syllable, instead of on *ag'* the *second* syllable, and therefore his accentuation is incorrect. *Set-off*—(lit., a claim set up against another) a defence. *Dealing with*—using the names of Scottish villages. *Mis-accentuated*—put the accent upon the wrong syllable. *To say nothing of*—not to mention another gross mistake he commits. *Roseneath*—a Scottish village. It is not an island. *Choiceness*—‘the exquisite selectness.’ *Conciseness*—pithiness. *Diction*—style. *Suggesting*—showing. *Pedantry*—false show of learning. *Affectation*—artificiality. *Betrays*—shows.

Para. 4. *Come...language*—passed into household words ; they are very commonly and widely used. *And that*—that they have so passed into the common stock etc.

Page 78. *Singular*—striking. *Precision*—correct use. *It is enough...weep*—Angels are above all human pas-

* Where Afric's sunny fortunes
Roll down their golden sand.—Heber.

† *Basks* at the fire his hairy strength —Milton.

sions, and therefore they never weep. But even angels would shed tears to see the exquisite beauty of this fine couplet so disgracefully marred.

He—the Swiss. *Short repose*—The inhabitants of Switzerland, being very hardy and industrious, are always up betimes. They never loll in their beds and dally with sleep. *Breasts*—faces boldly; meets with the breast manfully. *Keen*—sharp. *Carols*—sings merrily.

Murdered—spoilt; marred and disfigured. *Commonplace*—prosaic. *Breathes*—inhales. *Breasts*—is a bold and picturesque expression. *Particular*—special. *Literary charm*—the grace and beauty of the style of the work. *Apparent*—marked. *Doctrine*—principle. *Profound*—philosophic. *Ingenious*—skilful. *Inculcate*—enforce and teach.

Particular principle—special doctrine. In the dedication, Goldsmith described to his brother the object of his poem as an attempt to show that there may be equal happiness in states that are governed differently from our own, and that every state has a particular principle of happiness.—*Forster*. *Happiness*—is applied to every kind of enjoyment except that of the animal appetites. *Watching*—marking with a curious eye. *Pictures*—pen-and-ink sketches.

Domes—magnificent palaces; superb edifices;—used chiefly in poetry. *Caesars*—Roman emperors, as being the successors of Augustus Caesar. *Bore sway*—ruled; governed. *Defaced by time*—disfigured and dilapidated by the destructive influence of time. *Tottering*—crumbling; mouldering. *Decay*—ruin. *There*—an expletive.

Herdless of the dead—without at all caring for the mighty monarchs who lived there. The peasant pays little attention to the facts that it is an historic ground, that the spirits of the illustrious emperors are supposed to haunt this place, and that it is a profanation to pull down these ancient domes. *Shelter-seeking*—searching a place where he may build his cottage. *Shed*—hut. *Wondering*—struck with surprise. *Larger pile*—colossal buildings. *Exults*—feels himself supremely happy. *Owens...smile*—feels happy when he considers himself the possessor of the little hut.

Para. 5. *Blaze*—sudden outburst; brilliant display.

Patriotic idealism—the ideal picture which Goldsmith, whose heart glowed with patriotism, has drawn of his

country. The picture which he has drawn of Britain is not *real*; it is *ideal*; it can exist only in the glowing imagination of a patriot. Just as an ardent lover sees celestial charms in the face of his sweetheart, even though she might have little pretensions to beauty, so Goldsmith saw Britain blessed with Heaven's peculiar grace. In Britain he saw

Lawns extend that scorn Arcadian pride,
And brighter streams than famed Hydaspes glide.
There all around the gentlest breezes stray;
There gentlest music melts on every spray;
Creation's mildest charms are there combined.

What sort of etc.—the England, with which he was acquainted, was not at all like what he had so lovingly painted. *Consorting*—keeping company with. *Squalid*—extremely dirty. *Dens*—wretched habitations.

Page 79. *Favoured land*—England which is supremely blessed by God.

Stern o'er...state—Reason holds her stern state, or sternly holds her state, over each bosom. Englishmen are more amenable to reason than the continental nations. They are more thoughtful and reasonable than their volatile neighbours across the channel. *Stern*—rigid. *Bosom*—the heart of an Englishman. *State*—rule.

With daring...great—with lofty ambition which achieves the greatest success by breaking through the conventional usages of society. When a man is cribbed, cabined and confined by customs and conventions, he can seldom win success or achieve anything great. Every reasonable man should refuse to be restrained by the narrow rules and short-sighted regulations of society, and must be prepared to break through them in achieving an important result.

With daring...great—adjunct to reason. *Daring aims*—lofty designs. *Irregularly great*—It might be objected that reason cannot be irregular; for the essence of reason is order and regularity. But the expression means 'achieving great results, not by setting at defiance the laws of reason, but the narrow social customs and prejudices.'

Pride...pass by—When I see Englishmen pass by with a proud and defiant attitude, when I see their dignified demeanour and the lofty daring that flashes in their eye, I think I see the noblest nation on earth—the nation that is destined to conquer and rule the whole world.

Port—demeanour. *Defiance*—contempt of danger and opposition. *Lords of human kind*—Englishmen. In the *Citizen of the World* Goldsmith says that one Englishman can beat five Frenchmen. *Pass by*—pass before my eyes.

Para. 6. Summary. The Traveller brought Goldsmith into high reputation, but it did not become immediately popular.

Humorous—witty. *Au sérieux*—seriously. *Make a point*—insist; are sure. *Know nothing...it*—ignore it altogether; take no notice of it. *Testimony*—evidence. *Are irresistibly* . *think*—cannot help thinking. *Essay on Man*—the name of a celebrated didactic poem of Pope.

What a contrast...bird-song—How great is the difference between the laboured and artificial production of Pope and the simple and natural poem of Goldsmith! The one is deficient in variety and is monotonous. The other is simple and natural. The verse of the one is laboured and pompous; the verse of the other has a sweet, and spontaneous flow like the natural and melodious song of a bird.

Stilted—elevated as if on stilts (pieces of wood, constructed with a step to raise the foot above the ground in walking) hence, pompous; bombastic. *Effort*—production. *Clear burst*—sweet natural flow. *Invaluable*—most useful in giving us a correct account of these literary entertainments.

Charles Fox—1749-1806: a celebrated Whig statesman. He entered Parliament at the age of 19. Burke called him 'the greatest debater the world ever saw.'

Struck in—interrupted. *Censures*—unfavourable criticism. *Got...creditors*—reached a place where he could not be dunned by his creditors or badgered by the critics.

Page 80. *He deserved...Abbey*—The Abbey was at one time the burying-place of the English Kings, and it has become a national honour to be interred within its walls. In the southern transept, there is the *Poets' Corner*, where the most eminent poets are allowed to be buried. It contains the monuments of Chaucer, Shakespeare, Milton and others. Goldsmith also has a splendid monument erected in his honour in the Poets' Corner. *Deserved it better*—Had he lived longer, his productions would have attained a yet higher excellence, and he would have all the more deserved the honour of being buried in Westminster Abbey.

Para. 7. Summary. Goldsmith declines to ask any favour for himself from the Earl of Northumberland.

Presently—soon after the publication of the poem. *Struck for**—tried to win. *Honest*—pure ; unsullied.

Account for—explain. The English people have an inborn love and admiration of independence. Goldsmith showed his independence of spirit by not asking any favour for himself from the Earl of Northumberland. He preferred a life of poverty to a life of slavish dependance on the great. This is the reason why the English people love Goldsmith so warmly. *Response*—answer. *Lingered*—loitered about the building. *Curiosity about*—eager desire to learn. *Lord-lieutenant*—a representative of British royalty ; the *lord-lieutenant* of Ireland being the representative of royalty there, and exercising supreme administrative authority.

Page 81. *Fatuity*—foolishness ; utter stupidity.

With a fatuity etc.—The fact that Hawkins could not appreciate this manly independence of spirit, shows that his intellect was of the weakest kind. He was a mean-minded, sordid miser. Lucre was his god. It is no wonder that he should call Goldsmith an idiot for neglecting this opportunity of improving his worldly prospects.

Trifle with—foolishly lose this golden opportunity of bettering his fortunes. *Put back*—put aside ; reject. *The hand...him*—i.e., the gracious offer of assistance from the Duke. *Like kind*—similar nature. *Improve*—follow up.

One nobleman—Robert Nugent, afterwards Baron Nugent and Viscount Clare. He was a jovial Irishman and a man of wit, who proffered hearty and 'unsolicited' friendship to Goldsmith, and maintained ever after an easy intercourse with him. He had an Irishman's inclination for rich widows and an Irishman's luck with the sex : having been thrice married and gained a fortune with each wife.

Mansion—palace. *Splendid table*—royal repasts. *Retreat*—refuge ; refers to Gosfield Hall, a magnificent mansion in Essex where Lord Nugent had one of the finest domains. It was here that Goldsmith sometimes retired for a few days from the cares and hard work of his London life.

It is a great pity...stairs—Hawkins called Goldsmith an

* Unfit, in these degenerate times of shame.
To catch the heart, or strike for honest fame.—*The Deserted Village*.

"idiot," because he did not accept for himself the kindness which the Duke was willing to do to him. It is a matter of great regret that he did not describe the incident of Johnson's flinging down stairs the pair of boots which a friend, knowing that Johnson's shoes were torn and tattered, had considerably placed at the door of his chamber. Perhaps Hawkins would have characterised this conduct as "insolent ingratitude."

Same pen—pen of Hawkins. *Insolent*—haughty.

Flinging...stairs—While Johnson was a student at Oxford, he was poor even to raggedness. He had often to shut himself up in his room, on account of the sneering looks which the aristocratic students flung at the holes in his shoes. Some charitable person placed a new pair at his door, but he spurned them away in a fury.—*Macaulay*.

QUESTIONS & ANSWERS.

I. Give the history of the composition of the Traveller.

While Goldsmith was travelling through the continental cities, he carefully marked the beautiful natural scenery of the different places and the habits of the people, and the idea arose in his mind to write a poem describing the poetical landscape of the countries mixed with moral observations on their character. He actually wrote a fragment of what was afterwards expanded into the *Traveller* and sent off the first sketch from Switzerland to his brother Henry in 1765. Goldsmith may also have been indebted for the plan of the poem to Addison's *Letter from Italy*, in which the poet describes the natural scenery, the departed grandeur, and the unhappy political condition of Italy, and concludes with a fervid praise of Liberty as it exists in Britain. The poem was touched and retouched many times. In the midst of all his drudgery, he was secretly engaged in polishing its smooth lines. At last he submitted it to Johnson. The warm approbation of the latter encouraged him to finish it for the press and the poem was published on the 19th December, 1764.

II. How does Professor Masson prove that the time of the publication of the Traveller was very propitious ?

The era was one of the dead levels of British poetry. "There was perhaps no point in the century...finished poem."—*Masson*.

III. To whom was the poem dedicated ? Why did the dedication please the public ? Goldsmith dedicated the poem

to his brother, Henry, to whom in all his sufferings and wanderings, his heart, untravelling and unsullied, had still lovingly gone back. The British public have an innate love of the spirit of independence. When they saw Goldsmith turn from the celebrated men with whose favour his fortunes were bound up, and dedicate his poem to his brother, the companion of his infancy, who could do least to alleviate his poverty, they warmly admired his delicacy of feeling and independence of spirit.

IV. Mention the leading characteristics of the poem.

Graceful melody. The poem is remarkable for the exquisite polish and elegance of its verse, and its rich harmony of tone. The lines are full of gentle vowel sounds and graceful melody.

Skilful use of proper names. "There is no surer sign," says Palgrave, "of poetic genius than the skilful use of proper names." Goldsmith was the first to introduce into English poetry sonorous Indian names. The *Traveller* contains many beautiful examples.

Choice diction. The poem is remarkable for the exquisite choice and selectness of diction. There is absolutely no pedantry or affectation, no laboured elaborateness, or artificiality. Everything is full of ease and grace.

Precision of epithet. Goldsmith has altered the lines of his poem till every superfluous word has been eliminated. The result of this revision is that the poem is characterised by a singular precision of epithet, and its remarkably good English has grafted its couplets on the common stock of the English language.

Patriotic idealism. The poem is full of patriotic feelings. In Englishmen he sees "the lords of human kind." The very name of Britain fires his genius. His ardent love of Britain makes him draw an ideal picture of Britain and its climate.

V. How was the *Traveller* received by the public?

The public welcomed Goldsmith's poem beyond his utmost expectations. It was widely and highly praised in the reviews, the general verdict being, there had been nothing so fine in verse since the time of Pope. The poem ran through 4 editions in one year, and before his death it reached its 9th edition.

The poem greatly raised Goldsmith in the estimation of society. "I shall never more think Goldsmith ugly," said Miss Reynolds, Sir Joshua's sister, after Johnson had read the poem aloud in her hearing from beginning to end. On another occasion, when the merits of the *Traveller* were discussed at Reynold's board, Langton declared, "There was not a bad line in the poem, not one of

Dryden's careless verses." Reynolds remarked, "I was glad to hear Charles Fox say diminish it." See Text, p. 79.

VI. Who called Goldsmith an 'idiot in the affairs of the world?' Criticise the statement.

Sir John Hawkins. Goldsmith had an interview with the Earl of Northumberland, who complimented him on his *Traveller* and told him that he was going to be Lord-lieutenant of Ireland and that he should be glad to do Goldsmith any kindness. Instead of improving this occasion for himself, he only told the Earl he had a brother in Ireland, a poor clergyman, who stood in need of help. "Thus did *this idiot in the affairs of the world*," says Sir John Hawkins, "trifle with his fortunes, and put back the hand that was held out to assist him."

We cannot join with Sir John in his worldly sneer at the conduct of Goldsmith on this occasion. While we admire that honest independence of spirit which prevented him from asking favours for himself, we love that warmth of affection which sought to advance the fortunes of a brother; but the peculiar merits of poor Goldsmith seem to have been little understood by the Hawkinses, the Boswells, and the other biographers of the time.

VII. Explain.

- (a) *The time for the appearance was propitious.*
- (b) *There was perhaps no point in the century .1764.*
- (c) *Churchill, after his forcocious blaze . prematurely defunct.*
- (d) *Into this lull came his .carefully finished poem.*
- (e) *Remote, unfriended .a lengthening chain.*
- (f) *There in the ruin heedless of the dead, ..builds his shed.*
- (g) *Stern o'er each bosom reason holds her state...pass by.*
- (h) *What a contrast there is . clear burst of bird-song!*
- (i) *He deserved a place in Westminster Abbey .better.*
- (j) *An incident which is one of the many .for Goldsmith.*
- (k) *Thus did this idiot that was held out to assist him.*
- (l) *The patronage of one nobleman...from the metropolis.*
- (m) *It is a great pity we have not a description ..down-stairs.*

VIII. Write notes on. Fruit of much secret labour. Wayward child of fortune. Gray was recluse. But there is a finer touch in Goldsmith...Henry. The first line of the poem strikes a key-note—there is a pathetic thrill of distance and regret and longing. Panting at the line. Wild Oswego. A set-off. The proper accentuation of Niagara. *It is enough to make the angels weep.* Breasts the keen air. *The particular principle of happiness.* *The blaze of patriotic idealism.* Struck in. Struck for honest fame.

CHAPTER X.

Paras 1 & 2. Summary. Goldsmith publishes a selection from his printed essays, and writes a quaint, but effective preface.

Page 82. Pecuniary result—The *Traveller*, though it produced a golden harvest to the publisher, brought Goldsmith only 20 guineas. But the celebrity, which he had acquired, occasioned a resuscitation of his essays which brought him £20. *Griffin*—a publisher and bookseller of the period. *For the occasion*—i. e., for his re-published essays. *Here*—in this essay. *Takes...ground*—shows a greater self-reliance or confidence on his own powers.

Whimsical mock-modesty—humorous vein of 'exaggerated and playful self-depreciation' See Text, p. 48. *Odd*—whimsical. *Effective*—admirably fitted for its aim. *Treated*—they have neither bought them nor read them, so they cannot very well complain of me. *We are upon par*—we are quits with one another; we are even or on equal terms.

Until they...praise—If they praise me for my essays, I remain their debtor; for my essays, being dull, deserve no praise at their hands; but so long they do not do so, I have made up my mind not to give up an iota of my self-importance. *Inch*—a small quantity; a bit or jot.

Instead...correspondent—As a person, who has lost credit with one firm, tries to transact business with another that may have faith in him, so Goldsmith, who thinks that his chances of winning fame from his contemporaries are very small, appeals to posterity for praise.

Credit—Goldsmith plays upon the word *credit*. It means reputation, as well as *commercial credit*—mercantile reputation entitling one to be trusted. *Distant correspondent*—future generation; posterity. The word *correspondent* carries on the metaphor of *credit* and is used in its commercial sense. It means one who carries on commercial intercourse by letter with a firm.

As my drafts...Posterity—If a person, who has large balances in the bank to his credit, sends a draft or an order for payment, the draft is accepted or honoured and the money is paid. But the draft of a man, who has no money to credit in the bank, is dishonoured, i. e., no money is to bearer of the draft. Goldsmith says that as he has

no credit with his contemporaries, ~~his draft will be dishonoured~~, so it will be prudent on his part to send his draft to such a bank which will not dishonour it. Divested of metaphor, the passage simply means, As there is little chance that my works will win praise from my contemporaries, let me appeal to posterity.

Draft—a written order from one party to another directing the payment of money. *Protested*—dishonoured. *To draw my bills upon*—to send my drafts to; appeal to.

Page 83. Para. 2. *Mr. Posterity*—a playful form of address. *After sight hereof*—after the presentation of the bill. *At sight*—means, as soon as seen or presented to sight; as, a draft payable *at sight*. But Goldsmith's draft is payable 999 years after its presentation; i. e., he hopes that his essays will receive the praise they deserve after a thousand years. *Or order*—or to such other party as the person, in whose favour the bill is drawn, may be pleased to direct. *Free from deductions*—in full, without taking away anything for income tax, etc. *Commodity*—article.

Then...servi'able—(ironical) ~~Praise will be of very little service to the author some thousand years after the publication of his work, for then he will not be alive to enjoy it.~~ It is an irony of fate that the authors, who during their life-time, had to live in garrets or slums, who were always pursued by the dogs of hunger, and whom a few crumbs might have saved from starvation, should, after their death, be honoured with public monuments. Spenser was so much neglected by his contemporaries during his life-time that he died, says Ben Jonson, *for lack of bread*. But posterity now ranks him as one of the greatest poets, and has raised splendid monuments in his honour.

Place...account of—~~put the amount against the name of.~~

Paras 3 & 4. Summary. The Essays are decidedly deserving of praise, and are full of sound common sense. The criticisms on dramatic and poetical literature are incisive and just.

The bill is not...praise—If a bill or note or draft becomes due after 3 months, but if the holder of the note wants to have the money after the lapse of a month, the banker pays him the money after deducting the interest for 2 months. Thus he gets a less amount for immediate payment. Goldsmith's draft upon posterity falls due 999th year.

after presentation. The bill was presented in 1765. Only 112 years have passed away (Black wrote his *Life of Goldsmith* in 1878) and the holder of the note will become entitled to the full amount after 887 years. But, says Black, if we pay the bill *now*, after deducting the interest of 887 years, we must confess that Goldsmith is entitled to a large sum of money. Divested of metaphor, the sentence means, Goldsmith says that the time for fully appreciating his work will come a thousand years after its publication. The book was published in 1765; so the time for fully acknowledging its merit has not yet come. Yet we must confess, so far as we are able to appreciate it *now*, that the book is unquestionably deserving of high praise.

The bill...due—the time of payment is not yet come. *Discounting*—making a deduction for immediately paying a bill which is not yet due. *Decided*—great. *Manner*—sorts. *Topics*—subjects. *Entertainer*—i.e., Goldsmith whose object is to innocently amuse the imagination.

Walks off...produced—i.e., concludes his essay by putting his readers into infinite good humour, as an actor walks off the stage amidst the tremendous applause of the audience. *Ambitious*—aspiring; showy. *Sonorous*—high-sounding. *Fitted...aim*—calculated to answer the purpose or produce the desired object. *Immediate*—present.

Occasionally—every now and then. *Perfunctory*—careless; negligent. *Moved...subject*—actuated to write not by any strong liking for the subject. *Even then*—even when he wrote for bed and bread, without any enthusiasm for the subject. *Quaint...grace*—a peculiar charm of style. Cf. The quaint gracefulness and point of his style. Text, p. 20.

Alone—make up for his want of enthusiasm and the perfunctory character of his production. *Addresses*—sermons.

Stoop to mean capacities—take pains to make their sermons intelligible to men of very ordinary intelligence.

Whatever may...fears—Intelligent and educated men, who belong to the upper ranks of society, have several indirect motives to live a virtuous life. They are kept in the path of virtue by the force of public opinion. What would the world say or think of me if I were to do such an immoral act?—this thought often deters a gentleman from doing a wicked thing. Self-respect and position in society are

strong motives to virtue. But the lower classes are not influenced by such motives. They are utterly destitute of intelligence and education. Their actions are not regulated by lofty aims or unselfish motives, but by fears of punishment or hopes of reward. They will do, or forbear from doing, a thing, not because it will be beneficial or injurious to society, but because they hope to receive some reward, or fear to receive some punishment. Therefore, says Goldsmith, it behoves the clergy to bestow the greatest attention upon the common people.

Collateral motives—indirect reasons ; as, self-respect, etc. *To virtue*—to live a virtuous life. *The vulgar*—the common people. *Civil life*—life as members of a social organisation. *Is totally hinged*—entirely rests or depends. *Hopes*—hopes of reward. *Fears*—fears of punishment.

Those who...from the bottom—As in building a house the greatest possible attention should be paid to the foundation, for upon its strength depend the strength and durability of the entire superstructure, so in constructing the social fabric, the greatest possible care should be taken of the lower classes who form, as it were, its foundation. As the house tumbles down when the foundation is weak, so society would be completely disorganised if the lower classes are not specially taken care of.

Those—the common people. *Constitute*—form. *Basis*—foundation. *Fabric*—superstructure. *Regarded*—taken care of. *Policy*—social polity or institution. *Begins...bottom*—affects the foundation or the lower classes.

Page 84. *A writer...none*—Goldsmith who was regarded by his contemporaries as a veritable idiot.

Para. 4. *Chance*—occasional. *Incisive*—keen ; acute. *Wholesome*—salutary. *Tradition*—opinion handed down from ancestors to posterity. *Horace*—the renowned Roman satirist and lyricist. His *Odes* are full of inimitable beauty.

Much above...merit—more than it deserves. *Present writer*—Black. *Venture...arena*—dare to enter the field of criticism and pronounce his opinion upon the merits of Milton's translation. *Arena*—(L. *harena*—a sandy place ; lit., the area in the central part of an amphitheatre, in which the gladiators fought and other shows were exhibited ;—so called

because it was covered with *sand*) any sphere of action; here, field of criticism. *Honest belief*—sincere opinion.

But there is...much—But in his translation Milton has been able to restore the simple elegance of Horace's Ode and has thus rendered a valuable service. The translation is valuable, because it preserves the simplicity and elegance of the original. *Happy*—felicitous. *Rendering*—translation. *Simplex munditiis*—of simple elegance. *Counts for much*—is very valuable.

Paras 5 & 6. Summary. By this time Goldsmith had also written his charming ballad of *Edwin and Angelina*.

Edwin and Angelina—Angelina was the daughter of a wealthy lord beside the Tyne. Her hand was sought by many suitors, amongst whom was Edwin, who had neither wealth nor power, but who had both wisdom and worth. Angelina loved him, but trifled with him, and Edwin in despair left her and retired from the world. One day Angelina, in boy's clothes, asked hospitality at a hermit's cell; she was kindly entertained, and told her tale. The hermit proved to be Edwin, and they never parted more.

Countess—the wife of the Earl of Northumberland. *Quant*—nice; elegant. *Piece*—short ballad. *Herdsman*—(old spelling of *herdsman*) shepherd. *Of curtesy...pray*—I entreat you to do me this act of civility. *Ready*—short.

Patched up—arranged (in a clumsy manner) with old and new stanzas. Percy put in much modern writing among his old ballads. *Reliques*—see Text, p. 44. *Original*—new; not copied, imitated, or translated. *Put aside*—refute.

Discussion...started—See Q. II. *Plagiarism*—the act of stealing or appropriating, without due acknowledgment, the ideas or expressions from the writings of another and passing them off as one's own. *Started*—opened.

Page 85. *Fragment*—piece of poem. *Pilgrim*—(L. *per*—through, *ager*—land) one who travels through strange lands to visit some holy place or shrine. The pilgrim refers to the maiden in search of her lover. *Goes...her way*—goes away. *Forlorn*—helpless. *Despairing*—hopeless of being able to meet her lover. *Confronted*—met face to face.

This is...artist—This excellent stroke or hit, which we might expect to see in a drama, shows what a clever artist Goldsmith was. This happy idea of making the two

lovers meet shows that Goldsmith possessed rare literary skill. *Dramatic touch*—see Text, p. 56. *Sylvan*—(L. *Silva*—wood) woody. *Bowers*—rustic abodes; shady recesses. *Rove*—wander; stroll. *Lawn*—grassy meadow. *Stray*—wander. *Blest*—happy. *To all...given*—we shall try to remove the distress of all suffering people. *Fail*—be ended.

Para. 6. *Occurred to*—struck the mind of. *Dramatic disclosure...made*—when the lovers told their story and came to recognise each other. *Restored to*—united with.

Any lingering...climax—When the action of the poem is closed, the author, if he dwells at length upon the closing scene, will lessen the force of the interesting conclusion.

Climax—(lit., successive gradation in impressiveness) here, ending. *Excised*—removed altogether. *Original...couplet*—the last two lines as they were at first written.

And the last...too—"We shall never part again," said Edwin to Angelina, "from this hour. We shall live and love so truly that any suffering, that fills your heart with pain, shall also overwhelm mine with grief." *Improved*—bettered. *Constant*—faithful.

Para. 7. Summary. Goldsmith now removes to better chambers in Garden Court, and tries to practise as a physician.

Page 86. *Resorted to*—betaken himself to. *Nothing*—no money. *That*—the price of the *Vicar*. *As became*—as was suited to. *Greater station*—higher position.

Blossomed out—was magnificently attired. *Small-clothes*—breeches. *Scarlet*—deep red. *Roquelaure*—a cloak reaching about to, or just below, the knees, worn in the 18th century (so called after *Duc de Roquelaure*, in the reign of Louis XIV.) *Wig*—a covering for the head, consisting of abundant and flowing curls; especially used by judges and barristers. *Magnify*—elevate his status in society.

Acceded—gave his consent to the proposal. *Extensive*—large. *Long continued*—he did not practise for any length of time. *Drew out*—made. *Appalled*—frightened. *Apothecary*—one who sells drugs or compounds medicines. *Make it up*—serve the prescription; compound the drugs.

Sided with—took the part of; chose to trust. *Threw up*—gave up. *Profession*—i.e., of a physician. *In that way*—by following the medical profession. *Appearance*—dignified looks. *Manner*—dignified manners. *Humour*—gratify the

patient by compliant treatment. *Transform...valetudinarians*—(ironical) change people who are healthy into sickly persons. *If it was*—if he wanted to have. *That circle*—the circle of friends. *Both*—esteem and popularity.

QUESTIONS & ANSWERS.

I. Characterise Goldsmith's Essays.

These Essays deserve special praise...way. (Text, p. 83).

II. Relate the history of the composition of *Edwin and Angelina*. Point out its merits.

The poem was suggested by an old English ballad, beginning 'Gentle Herdsman,' which Dr. Percy, who was at that time making his famous collection, entitled *Reliques of Ancient English Poetry*, had shown to Goldsmith. It was addressed to the Countess of Northumberland and only a few copies were privately printed for the amusement of the Countess. This poem afterwards appeared in the *Vicar of Wakefield* under the name of *The Hermit*.

It is a charming little poem; delightful for its simple and mingled flow of incident and imagery, for the pathetic softness and sweetness of its tone, and for its easy and artless grace.

III. Discuss the charge of plagiarism that was brought against Goldsmith. Kenrick, Goldsmith's old enemy, wrote a letter to the *St. James's Chronicle*, denouncing the poem, when it appeared in the *Vicar*, as plagiarism from the *Reliques* of Dr. Percy. He said, "The natural simplicity and tenderness of the original are almost entirely lost in the tedious paraphrase of the copy, which is as short of the merits of Mr. Percy's ballad as the insipidity of negus is to the genuine flavour of champagne."

Goldsmith defended the originality of his poem. He wrote, 'A correspondent accuses me of having taken this ballad from *A Friar of Orders Gray*, but if there is any resemblance between the two, Mr. Percy's ballad is taken from mine. I read my ballad to Mr. Percy and he told me afterwards that he had taken my plan to form the fragments of Shakespeare into a ballad of his own.'

In the old fragment...cruelly used. (Text, p. 85.)

IV. Sketch briefly the

; literary reputation

once more made an attempt to get into practice as a London physician. He had been advised to this by Sir Joshua Reynolds, who was anxious to see his friend in the receipt of a less precarious income than he received from the booksellers.

Goldsmith ordered a splendid professional suit—purple silk small-clothes, a handsome scarlet short mantle, buttoned up to his chin, with a full-dress wig, a sword, and a gold-headed cane. But his practice was neither extensive nor long-continued. The only patient of any consequence that he ever had, was a Mrs. Sidebotham. He had prescribed some dose for her, the terrific nature of which so stunned the apothecary that he refused to make it up. The doctor resented the interference of the compounder of drugs, but his rights and dignities were disregarded; his wig, and cane, and scarlet roquelaure were of no avail; Mrs. Sidebotham sided with the hero of the pestle and mortar; and Goldsmith flung out of the house in a passion. "I am determined henceforth," said Goldsmith to Beauclerk, "to leave off prescribing for friends." "Do so, my dear doctor," was the reply, "whenever you undertake to kill, let it be only your enemies."

V. Explain.

- (a) Here at once we can see that he takes firmer ground.
- (b) As my drafts are in some danger .bills upon Posterity.
- (c) Nine hundred and ninety-nine years .to the account of.
- (d) The bill is not yet due .very decided praise
- (e) Whatever may become .upon their hopes and fears.
- (f) Those who constitute .when it begins from the bottom.
- (g) But there is the happy rendering counts for much.
- (h) This is the dramatic touch . the hand of the artist.

VI. Write notes on.—Whimsical mock-modesty. We are upon par. It being a commodity that will then be very serviceable to him. Walks off amidst the laughter. Stoop to mean capacities. Collateral motives to virtue. Simplex munditiis. The discussion about plagiarism. Weakened the force of the climax. Roquelaure. Edwin and Angelina. Horace. Plagiarism.

CHAPTER XI.

Para. I. Summary. The plot of the *Vicar* is full of wild improbabilities. But it is a perfect picture of domestic life.

Page 87. *The Vicar...Job*—The plan upon which the *Vicar* is written is the same as that of the Book of Job. When we consider the framework of the book, we find it to be the same as that of the book of Job. Structurally—with reference to its framework.

The Book of Job—one of the books of the Old Testament of which Job (Gr. *Jyob*—a persecuted one) is the hero. Cf.

There lived in the land of Uz, a perfect and upright man, whose name was Job. He had 7 sons and 3 daughters. His substance was 7000 sheep, 3000 camels, 500 yoke of oxen, and 500 she-asses. Now, Satan obtained leave of God to tempt Job, and deprived him of all his children and earthly goods. But Job only worshipped God and said, *Naked came I out of my mother's womb, and naked shall I return thither: the Lord gave and the Lord hath taken away. Blessed be the name of the Lord.* But Satan obtained further leave to tempt Job, and smote him with sore boils from the sole of his foot unto his crown. But Job cried, *What? Shall we receive good at the hand of God, and shall we not receive evil?*

In this way when the trial of Job was over, God gave him twice as much as he had before. He had also seven sons and three daughters; and he had 14,000 sheep, 6,000 camels, 1,000 yoke of oxen and 1,000 she-asses.

Good man—like Job, 'who feared God and eschewed evil.' *Overwhelm*—completely crush. *Successive*—Cf.

There came a messenger unto Job and said, 'The Sabaeans fell upon your oxen and she-asses and took them away.' While he was speaking, there came another, and said, 'The fire of God is fallen from heaven and hath burned up your sheep and servants.' While he was yet speaking, there came also another, and said, 'The Chaldeans fell upon your camels and have carried them away.' While he was yet speaking, there came also another and said, 'The house fell upon your sons and daughters and they are dead.'

Pure flame—holy fire, i. e., faith in God. ✓

Burning...darkness—~~As the light shines more brightly the darker the night is, so his faith in God glows all the more brightly, the more he is overwhelmed with the trials and tribulations of the world.~~ *Fortitude*—the firmness of mind which enables one to bear up against pain and adversity. *Submission*—cheerful resignation to the Divine will. *With even...herds*—with greater happiness than he enjoyed before. Job's flocks and herds were actually *doubled*.

The machinery...story—The expedients, which the author makes use of, to restore the members of the vicar's family to happiness, are wild and improbable, and prove that, Goldsmith sadly lacked the art of weaving the different parts of a story into a consistent and harmonious whole.

* *Machinery*—appliances; contrivances. *Brought about*—effected. *Improbabilities*—improbable incidents.

Expedients—means. *Are nothing...desperate*—are, in the highest degree, wild and improbable. *What to make of*—how to dispose of. *Episode*—an incidental narrative separable from the main subject, but naturally arising from it.

Olivia—the eldest daughter of the vicar. She eloped with Squire Thornhill, but it was ultimately discovered that she was legally married to him. *Drop through*—quietly disappear. *We leave him...relation*—It may not be improper to observe with respect to Squire Thornhill, that he now resides, in quality of companion, at a relation's house. His time is pretty much taken up in keeping his relation, and in learning to blow the French horn.—*The Vicar. Taken up*—occupied; busy. *Double wedding*—the marriage of Sir W. Thornhill with Sophia and that of George with Miss Wilmot. *Concocted*—matured; digested.

Page 88. *The much-persecuted Vicar*—The Vicar of Wakefield is represented as the hapless victim of several adverse circumstances. He was ruined by the treachery of a merchant with whom he had deposited his money, and was thrown into prison by his landlord who seduced his eldest daughter Olivia. To add to his misfortunes, his eldest son was made prisoner on a charge of murder and his youngest daughter Sophia was carried away by a villain.

Entanglements—complexities. *Frantic*—desperate. *Break...them*—get rid of the perplexing complications in the midst of which he found himself. *Be that...may*—whether he succeeded in clearing the difficulties or not. *Intricacies*—i.e., subtle and complicated plot.

Surely human...hemispheres—The natural, perfect and vivid picture of English domestic life, as portrayed in the *Vicar*, appealed to, and won the sympathies of, men of Europe as well as of America. This fact clearly proves that human nature is the same everywhere—that men and women, to whatever clime or country they may belong, are affected by the same feelings and emotions. Cf. One touch of nature makes the whole world kin.—*Shakespeare*.

Much the same—uniform. *Went straight to*—appealed at once to. *Both hemispheres*—the Old and the New World.

Paras 2 to 6. Summary. Black illustrates by diverse examples that the character of the vicar is true to nature.

And the wonder is etc.—When we consider the vagrant

life that Goldsmith led, we are struck with surprise that he should have been able to give such a beautiful description of a quiet English home. *Moving about*—migration; change of lodgings. *Bachelor's lodgings*—are generally very untidy and uncomfortable. *Looked...years*—cast a glance upon the bright days of childhood when his life was rendered sweet by a father's tender love, a mother's anxious affection, a sister's soft attachment. *The mist of years*—the intervening years which, like mist, dim or darken, obscure or intercept, vision. *Mist*—obscurity; dimness; haziness. *Gentle government*—the household was not regulated by harsh laws, but by love and affection.

Wise blindness—wisdom not unmixed with blindness, *i.e.*, capacity of being deceived and defrauded by others; or, blindness (to be blind to, *i.e.*, not to scan too minutely, the faults of others) which is sometimes a sign of wisdom. Many a wise ruler of a household has often saved a disagreeable family rupture by wisely winking at the foibles of some of its members. *Consideration*—thoughtful regard for the feelings of others. *There is etc.*—In portraying the character of the vicar, Goldsmith displays rare insight into human nature etc. *Furnished*—been considered as sufficient for. *That day—i.e.*, the 18th century. *This day*—the 19th c. *Sly*—shrewd; arch. *Ay*—yes. *Returned*—answered. *Not knowing etc.*—when I could not make up my mind on any subject. *Heaven grant*—may God be pleased so to order. *They*—the girls. *This day three months*—this day after the lapse of three months; three months hence. *Sagacity*—wisdom. *Succeeded*—in securing eligible husbands. *Prophecy*—warning given beforehand.

Page 89. *Prompting*—instigation. *Set up*—professed openly; made pretensions. *Controversy*—controversial works. *It does...me*—I do not at all recollect. *Overrate*—exaggerate. *Thwackum, Square*—two of the characters in Fielding's novel called *The History of Tom Jones*. Thwackum was the tutor of Tom Jones who was brought up in the house of Squire Allworthy. Mr. Square, a philosopher, also lived in the same house, and used to carry on discussions with the dominie Thwackum.

Robinson Crusoe—the hero and title of a novel by Daniel Defoe, Robinson Crusoe is a shipwrecked sailor,

who leads a solitary life for many years on a desert island, and relieves the tedium of life by ingenious contrivances. *Friday*—a young Indian whom Robinson Crusoe saved from death on a Friday, and kept as his servant and companion on the desert island. *Savage*—rude, uncivilised Indian. *Controversy*—discussion. *Religious Courtship*—either the name of a fancy work sportively used by Goldsmith, or the name of some publication of the day.

In making converts—Squire Thornhill had paid a visit to the vicar's family and had been very sweet upon Olivia. This led to the discussion whether Squire Thornhill would be an eligible suitor to the hand of Olivia. The vicar objected that the fine gentleman was an infidel and that no freethinker should ever marry a child of his. Upon this the vicar's wife remarked that she knew some sensible girls that had skill enough to make converts of their spouses; "and who knows," continued she, "what Olivia may be able to do; the girl is very well skilled in controversy." Having gauged the depth of her knowledge of controversial literature, the vicar dismisses her with the remark, 'I find you...making converts, and so go help etc.' *Making converts*—converting infidels from the errors of their ways. *Go help...pie*—mind your own proper business (household duties).

Go help—Note the omission of the sign of the infinitive, *to*. It is the ordinary colloquial expression for *go* and *help*, or *go to help*. Cf. To come (to) view fair Portia.—*M. of V.* We'll come (to), dress you straight.—*M. W. W.* I will go (to) seek the king.—*Hamlet*. We still retain a dislike to use the formal *to* after "go" and "come," which may almost be called auxiliaries, and we therefore say, I will come *and* see you.—*Abbot's Shakesperian Grammar*.

Gooseberry pie—an article of food consisting of paste baked with something, as gooseberry, chicken, etc., in it.

Para. 4. *Sudden loss of fortune*—The vicar had lodged all his money with a merchant in town. The man suddenly became a bankrupt and, to avoid a statute of bankruptcy, fled. *Become*—accord with their present circumstances. *Finery*—showy clothes. *The first Sunday*—i.e., after they came to learn of their misfortune. *Behaviour*—conduct, i.e., putting on much finery. *Mortify*—affect with vexa-

tion. *Congregation*—an assembly of persons for the worship of God. *Former splendour*—gorgeous dresses which they used to put on in better days. *Plastered* up*—lit., covered with a plaster; here, fig., smoothed over. *Pomatum*—a perfumed composition for dressing the hair.

Patched† up to taste—tastefully or fashionably decorated with *patches*—small pieces of black silk stuck on the face or neck, to hide a defect or heighten beauty. *Trains*—(L. *Traho*—I draw; that which is *drawn* along in the rear of some thing) the part of a gown which trails behind the wearer. *Bundled...heap*—the tail of the gown is gathered up in order to prevent it from being soiled by dirt.

Rustling—making a succession of small sounds, like the moving of silk cloth. *Exigence*—emergency. *Resource*—means of escaping from a difficulty. *Important air*—appearance of gravity. *Call*—order for. *Amazed*—struck with great surprise; because there was no coach, it having been disposed of when the vicar paid off his debts.

Page 90. *Solemnity*—gravity. *Walk it—it* is here used as an indefinite object after the intransitive *walk*; as, to foot *it*—to walk. *Now*—in our present reduced circumstances. *Child*—a term of endearing affection. *Trim*—gorgeous dress. *Parish*—a district committed to the charge of one clergyman. *Hoot after us*—follow us with derisive shouts. *Charles*—the Christian name of the vicar. Intimate friends and relations address one another by their Christian names. *Frippery*—cheap and tawdry decoration. *Rufflings*—laces plaited and used as trimmings.

Pinkings—garments having their edges decorated; fabrics pierced with small holes, or worked in eye-lets, or scalloped on the edge. *Patchings*—black spots for decorating the face. *Altered...cut*—changed into very decent gowns by cutting off the long trains. *Who want etc.*—who have not means enough to maintain themselves decently.

* The barber cuts the hair close; and then, with a composition of meal and hog's lard, *plasters* the whole in such a manner as to make it impossible to distinguish whether the patient wears a cap or a plaster.—*The Citizen of the World*.

† They (the ladies) like to have the face of various colours, frequently sticking on with spittle, little black *patches* on every part of it, except on the tip of the nose. You will have a better idea of their manner of placing these spots when I have finished a map of an English face *patched up to the fashion*.—*Id.*

Here files of pins extended their shining rows
Puffs, powders, *patches*, *billet-doux*.—*Pope*.

Flouncings—ornamental appendages to the skirt of a woman's dress. *Shredding*—long and narrow pieces of cloth attached to garments as ornamental appendages. *Becoming*—proper for even the wealthy people to wear.

*The nakedness...vain**—The vast sums of money, that are spent by foppish people upon the ornamental appendages of their dresses, will be quite sufficient to supply with clothes all the poor people of the world.

Para. 5. *Remonstrance*—protest; expostulation. *Composure*—calmness. *Dick*—colloquial for Richard. *Bill*—colloq. for William. *Curtailing*—cutting down. *Wash*—a liquid preparation for beautifying the complexion.

Page 91. *Antipathy*—aversion; repugnance. *Mending*—improving. *Spoil*—mar. *By sly degrees*—so cautiously and shrewdly as to escape notice. *Grasping*—seizing.

Poker—a metal bar or rod used in stirring a fire of coals. *It wanted mending*—the fire required to be stirred up. *Seemingly*—apparently. *Overtured*—turned the pot upside down. *Composition*—the cosmetic preparation.

Para. 6. *All this...of it*—All these characters are painted in such a simple, artless and natural manner that we become intimately acquainted with them without being conscious of it. *Light*—soft; gentle. *Homely*—simple.

There is no instance—The author does not urgently solicit you to become acquainted with his characters. Artlessly and humorously he describes them, and we unconsciously become acquainted with them. *Instance*—see p. 7.

There is...that—The author does not force you to attend to the words and actions of his characters. He never presses you to note their peculiarities; as, the rascality of the Squire or the graceful humanity of the Vicar.

Dragging...collar—forcibly trying to engage your attention. *Confronting*—repeatedly placing before you. *This*—peculiarity. *Study*—note carefully. *Artist*—author; Goldsmith. *Laughs...way*—gives, after his quiet fashion, a quaint and humorous description of men and things.

You find...void—You find that your mind, which was a blank before, is peopled with men and women instinct with life and humanity. *Human beings*—not dull insipid

* What a quantity of superfluous silk hast thou got about thee, girl! I could never teach the fools of this age, that the indigent world could be clothed out of the trimmings of the vain.—*She Stoops to Conquer*.

characters, not dolls attired in man's garments, but real men and women, with the heart pulsating to every shade of emotion. *Void*—empty space; the heart which was blank before you read the book. *For*—to be.

Even after...them—even when you have left the fairy land of romance and come back to the dull, cold, material earth, *i.e.*, even when you have finished the book and laid it aside, you cannot forget its characters.

Faded away—vanished by slow degrees. *Romance-land*—*i.e.*, fictitious, romantic story. *Vanished*—disappeared. *Take ...with you*—remember them as long as you will live.

Para. 7. Summary. The book has several blemishes.

Obvious—palpable. *Blemishes*—imperfections. *Thing*—book. *Prefixed*—put in the beginning of the book.

Impossibilities...jail—A series of impossible incidents are represented as taking place in the jail to which the vicar has been thrown by Mr. Thornhill, his landlord, for arrears of rent; *e.g.*, Burchell turns out to be Sir William Thornhill. George Primrose is proved innocent. Sophia is rescued by Burchell, and the villain Timothy Baxter is caught by Jenkinson. Miss Wilmot discovers her mistake, renounces Mr. Thornhill, and is reconciled to George. Olivia is found legally married to Mr. Thornhill. All these improbable incidents are crowded together in one chapter.

Jenkinson—Jenkinson was a green old swindler, whom the vicar met in a public tavern. He cheated the vicar of his horse, and gave him a false draft upon Farmer Flamborough. He also cheated Moses, the son of the vicar, by fraudulently selling him spectacles. He however became a reformed character, did the vicar valuable service, and probably married one of the daughters of Flamborough.

Chameleon-like—like a chameleon, a lizard-like reptile. Its colour changes perpetually. It sometimes becomes white, then changes to brown, green, or blood-red. Jenkinson is compared to a chameleon because he assumed various disguises to cheat people. He was really "a handsome young fellow." But he transformed himself into "a venerable old man," when he robbed the vicar of his horse. Cf.

"Sir," said Mr. Jenkinson to the vicar, "I had at that time false hair, and had learnt the art of counterfeiting every age from seventeen to seventy."—*The Vicar of Wakefield.*

Deus ex machina—a god out of the machinery. When the action of a poem or romance is at a deadlock, i.e., completely stopped, when the hero and the heroine are brought to such a critical situation that they cannot be saved without some supernatural means, a god is made to appear on the scene, save the hero or heroine, carry on the work of the fiction, and bring it to a catastrophe. *Machina*—machinery. It is a term invented by the critics to signify that part which the deities or demons are made to act in a poem. Here Jenkinson acted the part of a *deus ex machina*. The action of the story was nearly stopped. Everything was in hopeless confusion. The author had surrounded himself with entanglements which he found impossible to break through. It was at this time that Jenkinson appeared like a *deus ex machina*, a god out of the machinery, and removed the difficulties, and effected the happy conclusion of the story. It was Jenkinson who told the name of Timothy Baxter, whose capture served to establish the innocence of George. It was he who proved the villainy of Squire Thornhill, and thus led to George's regaining his lovely bride. He it was who proved that the marriage of Squire Thornhill with Olivia was a valid marriage and thus enabled Miss Wilmot to gain back her fortune. None but a supernatural being could have brought about a satisfactory solution of all these difficulties, and therefore Black calls him a *deus ex machina*.

Winds up—concludes. *In hot haste*—very hurriedly. *Put in*—insert. *Apology*—excuse for the abrupt termination of the tale. *Go on*—i.e., with the story. *A reflection*—i.e., indulging in a few remarks.

Page 92. *To what a...lives*—We are indebted for all the comforts and happiness of our lives to accidental combination of circumstances. *Fortuitous*—happening by chance; occurring without any known cause. *Concurrence*—combination. *Seeming*—apparent. *Disposed*—inclined. *Fill...sail*—carry forward the merchant's ship, loaded with grain, by pressing and dilating the sail with wind. *Or numbers...supply*—if these things do not take place, a very large number of men must be without their supply of food. *This is Thackeray's...life*—When Goldsmith was a young man, he once left his mother's house with £30

in his pocket. He however returned in a short time, but without his money. To explain the loss of his money he told his mother a cock-and-bull story of the most amusing simplicity. Referring to the incident, Thackeray says that if Goldsmith's mother believed the most improbable and absurd explanation of her son, she must have been cheated by a 'simple rogue' indeed. The explanation, given by the vicar, who is no other than Goldsmith in his mature age, to explain the impossibilities that were taking place in and around the jail, is as absurd and ridiculous as that which Goldsmith gave to his mother when he was a young man, and which made Thackeray call him a 'simple rogue.' Goldsmith's ridiculous explanation might have passed current with his mother and uncle, but the vicar's explanation can hardly throw dust in our eyes. It is most absurd, ridiculous, wild, and improbable.

Certainly if our...world—The vicar says that the restoration of his family to happiness depended upon the same kind of accidents—chance combination of circumstances—which must unite before we can be fed and clothed. Black says that if the common necessities of our life were to depend upon such improbable and absurd accidents, a large number of people would perish of hunger and cold.

Shivering—suffering from severe cold. *On occasion*—at times. *Fine instinct*—admirable sense of what is just and natural. *Blunders...unnatural*—writes what is wild and unnatural. *Burchell*—alias Sir William Thornhill. He twice rescued Sophia and ultimately married her.

Aquarrel...Mrs. Primrose—Mrs. Primrose wanted to send her two girls, Olivia and Sophia, to town in the company of Miss Skeggs and Lady Blarney, two flash women of town. Burchell opposed the proposal and the dispute between her and Burchell grew high. Mrs. Primrose said that for her part she wished that such men as Burchell would stay away from her house for the future. *Poor gentleman*—Burchell. He presented himself to the vicar as a broken-down gentleman.

Testimony—token. *Find merit*—see any worth or good qualities. *Common cant*—affected hypocritical mode of speaking, commonly used by all the unlucky or idle.

Judge properly—form an accurate opinion of. *It would...his own*—It is sheer folly to hope that one, who, by his

own vanity and indiscretion, has destroyed all hopes of his own happiness, would be able to make others happy. Cf.

Miss Richland. But now, Sir, I see that it is in vain to expect happiness from him, who has been so bad an economist of his own and that I must disclaim his friendship who ceases to be a friend to himself.—*The Good-natured Man.*

Has been...own—has squandered away all chances of his own happiness. *Prospects*—hopes of getting you better married. *Making...choice*—selecting a better husband.

Page 93. *Settled*—established in life. *Delicate*—nice. The question of marriage should not be so bluntly put to a lady. *Open circle*—in the presence of all the members of the household. *Forthcoming*—approaching.

Para. 8. Summary. The atmosphere of the book is true.

Atmosphere—the general tone. *True*—true to nature. *Herder*—1774-1803: an illustrious German thinker. His writings are very numerous, amounting in all to 60 vols. *Reverted*—spoke highly of. *Made...of*—first read.

Prose-idiyl—artless and easily flowing description of simple, rustic life, of pastoral scenes, and the like; as, Goldsmith's lovely *idiyl* of the Vicar's home.—*F. Harrison.* *Idyll* is a short pastoral poem. Though the *Vicar* is written in prose, the treatment of the subject is poetic.

Despite all...doubt it—Though the work is a little disfigured by the improbabilities that are represented as happening in and around the jail, and by the wild and unnatural manœuvres introduced by Mr. Jenkinson, every one believes that the general tone of the book is true to nature and that it gives a perfect picture of domestic life.

Despite—in spite of: notwithstanding. *Machinery...schemes*—introduction of the contrivances of Jenkinson to make all the members of the Vicar's family happy at one time. *Doubt it*—hesitate to believe that it is true to nature. *Recurrent*—repeated. *Strokes*—descriptions; passages.

We yield...necromancer—We unresistingly surrender ourselves to the fascinating spells of the magician; we fully believe all that is told us by Goldsmith—that his prose-idiyl is a real picture of English domestic life.

Necromancer—(Gr. *Nekros*—dead body, *Manteia*—divination; one who reveals future events by means of a pretended communication with the dead) a sorcerer; a

wizard; refers to Goldsmith, whose wonderful talents exercise the same influence upon his readers as a sorcerer's magic spells do upon his spectators. *Human emotion*—passions that agitate the heart of a man. *Outside*—external.

In search...daughter—Olivia, the eldest daughter of the vicar, had eloped with Squire Thornhill. The vicar went in search of her. He at last found her in an inn. *Left...inn*—The vicar left his daughter in an inn near his village, and returned home to prepare his family for her reception. *Caught*—felt. *Sensation*—feelings. *Mansion*—humble habitation. The word now means any house of considerable size or pretensions; esp., the official residence of the Lord Mayor in London. *As a bird etc.*—Cf.

And, as a hare, whom hounds and horns pursue,
Pants to the place from whence at first he flew.

My affections...haste—My heart was so full of love for my home and dear ones, that my affections reached my home before I could arrive there in person; i.e., I lovingly thought of my home and the dear ones and was present with them in mind, even though I was at a considerable distance from them. *Outwent my haste*—went faster than I did, though I made every possible haste to reach home. *Hovered*—fluttered in the air like a bird; lingered. *Rapture*—ecstasy. *Expectation*—anticipated joy. *Called up*—thought in my mind. *Fond things*—loving words. *Waned apace*—declined or wore on quickly. It was near midnight when the vicar arrived at his home.

Page 94. *Retired to rest*—it being near midnight. *Out*—put out; extinguished. *Shrilling*—sending forth sharp notes. *Deep-mouthed*—deep-voiced; full-toned.

Hollow distance—an instance of Transferred Epithet. The distance is not hollow, but the bark of the watch-dog, when heard from a distance, sounded hollow. *Honest*—faithful. *Mustiff*—a breed of large dogs noted for courage and strength. *What more...ever given*—These words—the hollow bark of the deep-voiced watch-dog sounding at a distance—give the most perfect picture of the deep calm that reigns at night. So still is the night that the bark of the deep-toned watch-dog sounds hollow at a distance.

Paras 9 to 17. Summary. The Vicar attempts to reform the mocking felons of the prison.

Qualities—excellences. *Idyllic tenderness*—love, compassion, or kindness as is found portrayed in an idyll. *Pathos*—that quality which awakens the tender emotions ; as pity, sorrow. *Firm presentation*—strong, powerful delineation.

The pure...ring—As the light in a chamber seems to shed a brighter refulgence, the deeper grows the darkness without, so the purity of the vicar's home appears all the greater in contrast with the rogueries and rascalities of the outside world. *Indicated*—hinted. *Described*—fully delineated.

Pure light—innocence and virtue. *Black outer ring*—the vicious men by whom they are surrounded. *Appreciate*—form a true estimate of. *But for*—were it not for.

Moses and his...spectacles—Moses, the son of the vicar, was sent to the neighbouring fair to dispose of a colt. He sold it for £2 5s. 2d, but was induced by a reverend-looking man to invest the money in buying a gross of green spectacles, with silver rims and shagreen cases. But these silver rims were found to be only copper varnished over. *Gross*—twelve dozen. *Imposed on*—cheated by.

Miss W. Skeggs, Lady Blarney—These were two flash women introduced by Mr. Thornhill to the Primrose family, with a view to beguile the two eldest daughters who were both very beautiful. Mr. Burchell *alias* Sir William Thornhill thwarted their infamous purpose.

Their...ladies—they talked much about the lords and ladies with whom they pretended to be very familiar.

Their tributes to virtue—When Mr. Thornhill displeased the company by the freedom of his speech, these two flash women began a very serious and discreet dialogue upon virtue. "Virtue," cried Miss Skeggs, "virtue, my dear Lady Blarney, is worth any price ; but where is that to be found?"

But there is no laughter...prison—We laugh when we see Moses cheated of his money. We laugh when we hear the two flash women, who came to decoy the two beautiful girls Olivia and Sophia to infamy, talk of virtue. But we do not feel inclined to laugh, when we find the vicar seriously endeavouring to reclaim the mocking felons of the jail. The scene, where the vicar struggles manfully, amidst the jeers and taunts of the abandoned wretches of the jail, to save their souls, is so impressive that our hearts are filled with solemn thoughts and we do not feel disposed to laugh.

Dignity—excellence of moral character. *Beating*—resisting; getting the better of. *Jeers*—railing remarks. *Taunts*—scoffings. *Abandoned wretches*—castaway felons. *This is... episode*—the prison scene is really a striking digression.

The author...far off—There were two ways in which the prison scene might have been depicted. Goldsmith was apparently tempted to give a laughable picture of the whole thing. He was also tempted to moralise upon the matter and read us tedious sermons about vice, legislature, society, prisons, and prisoners. But Goldsmith steered clear of these two ways and represented the vicar as trying to reform them with a patient zeal which was perfectly in accordance with his moral character. *Obvious*—apparent.

Make...situations—give a comic or jocose description of the whole thing. *Goody-goody*—mawkish or weakly good; exhibiting goodness with silliness (*colloq.*)

Was not far off—was very near; he was equally tempted to moralise upon the situation. *Castaways*—wretches who have been cast out from the bosom of society. *In keeping with*—in harmony with. *They*—the felons.

Page 95. *Too easily...repentance*—It required a great deal of exertion on the part of the vicar to awake feelings of repentance in the hearts of these hardened villains.

Too—very. *Insensibility*—apathy; indifference. *Blotted... mind*—made me forget my own anxieties. *Incumbent*—obligatory; imposed, as a duty. *Conquer*—i.e., the obduracy of their heart. *Jenkinson*—His rascalities had made him an inmate of the gaol. He was now resolved to reform his life and to help the vicar to the best of his power. As he had great influence with his fellow prisoners, the vicar informed him of his purpose. *Received*—accepted. *Fund*—source. *Entertainment*—mirth. *But what*—except such means as. *Derived*—obtained. *Debauchery*—licentiousness.

Para. 10. *Service*—prayer. *Unaffected*—natural. *Lewd*—(the word is connected with *lay*, and orig. meant 'non-clerical,' 'ignorant'; then, as ignorant people generally become vicious, it came to mean 'vicious'; but it now means 'licentious') unchaste; impure. *Contrition*—repentance. *Burlesqued*—ridiculed by grotesque imitation. They sent forth mock groans to signify that they were deeply grieved for

their sins. *Winking*—giving a hint by a motion of the eye-lids. *Coughing*—in order to interrupt the service.

Sensible...any—I was fully aware that the prayers, which I read for the benefit of the prisoners, might possibly reform some ; but I was certain that they could not be defiled by the taunts of the prisoners. *Contamination*—taint.

Para. 11. *Reading*—i.e., the prayers etc., from the prayer book. *Entered upon*—proceeded to deliver. *Exhortation*—sermon. *Reprove*—censure ; rebuke. If the vicar had begun to rebuke them at the very outset, they would not have at all listened to him, so he tried to make his discourse amusing. *Previously*—at first ; by way of introduction. *Observed*—said. *To this*—to make this attempt to reform them. *Profane*—fond of foul language. *Lose...deal*—lose their hope of entering the kingdom of heaven. *However...friendship*—though the men of the world may feel ashamed to call you friends. *Disclaim*—renounce.

Page 96. *Signifies*—is the good of. *Calling...devil*—invoking the devil at the time of swearing. *Courting*—endeavouring to gain his friendship and favour by constant flattery. *Scurvily*—(*scurvy* is a kind of disease) vilely. *Here*—in this world. *Mouthful*—as much as is usually put into the mouth at one time ; a small quantity. *By the best...of him*—according to the most reliable account we have of the devil in Scripture. *Hereafter*—in the next world.

Para. 12. *If used ill etc.*—if we are badly treated by one man. *Were it not etc.*—would it not be wise and prudent. *Another master*—Christ. *Fair promises*—Cf. "Come unto me, all ye that labour and are heavy laden, and I will give you rest." *Thief-takers*—thief-catchers ; policemen. *Are you...wise*—Is your conduct more prudent and discreet than that of the burglar ? *One*—Satan. *Betrayed*—led you to evil ways ; delivered you into the hands of your enemy and made you an inmate of the jail. *Applying to*—(you are all) praying for the help of ; p.p. refers to *you*.

More malicious being—Satan, the most malignant of our enemies. Says he to Beelzebub,

To do ought good never will be our task,

But ever to do ill our sole delight.

Our labour must be... ..

... out of good still to find means of evil.—Milton.

Than any...all—than all the thief-catchers. *They*—the earthly thief-takers. *Decoy*—deceive and entice you into a snare. *He*—Satan. *Will not...done*—Satan will not only hang you, but will seize your soul when you are hanged. He will not only destroy the body, but the soul also.

Para. 18. *Past amendment*—so wicked as to be beyond the reach of reform. *Every heart...aim*—If a person can adopt the proper method, he will be able to convince the felon of his evil ways and reform him. *Heart*—sinful man. *Lying open*—accessible. *Shafts of reproof*—i.e., admonition. *Archer*—i.e., reformer. *Take...aim*—hit the right point.

Page 97. *Grave rebuke*—solemn censure. Cf.

'Excuse me,' said the vicar to his wife and children, 'all these people, however fallen, are still men; and that is a good title to my affections. If these wretches were princes, there would be thousands ready to offer their ministry; but in my opinion, the heart that is buried in a dungeon, is as precious as that seated upon a throne. Perhaps I may catch up even one from the gulf and that will be a great gain; for is there upon earth a gem so precious as the human soul?'—*The Vicar of Wakefield*.

Gaol-trick—low stratagem practised by prisoners.

Para. 15. *Disposed*—arranged. *Displaced*—took away. *Little beings*—mean-minded men. *Be permanent*—produce a lasting impression upon their minds.

Para. 16. *Address*—tact; skilful conduct. *Sensibility*—delicacy of feeling. *Divested*—destitute. *Temporal*—earthly. *Famine and excess*—starvation and dissipation. When they got some money, they at once spent it in immoderate eating and drinking; when they had no money, they fasted. *Tumultuous riot*—noisy drinking, festivity and fighting. *Bitter repining*—acute mortification or complaints. *Cribbage*—a game of cards, played by two or four persons. *Tobacco-stoppers*—small plugs for pressing down the tobacco in a pipe as it is smoked. *Idle industry*—unprofitable, useless work. *Hint*—idea. *Setting*—employing.

Pegs—small pointed wooden pins used in fastening boards together, in attaching the soles of boots and shoes, etc., as, a shoe peg. *By my appointment*—under my direction. *Trifle*—a very small sum of money. *Instituted*—established.

Page 98. Para. 17. *Peculiar*—special. *Human*—kind and gentle. *Native ferocity*—natural fierceness.

Para. 18. Summary. The critics of the day were altogether silent about the *Vicar*. The public, however, took to the book.

Shock the nerves—disgust; offend the moral taste of.

Those who liked...rose-water—The class of people who liked books in which the virtues of private life were exhibited rather than the vices exposed. These people liked that literature should be characterised by an abundance of sentiment and feeling, delicacy and sentimentality, and that authors should not disfigure their pages by a description of such low creatures as rogues and prisoners.

Perfumed with—rendered delightful by. *Rose-water*—fig.; nicety or delicacy; sentimentality. *Madam Riccoboni*—the wife of Riccoboni, an Italian player and dramatist.

Le plaidoyer...plaire—The pleading in favour of the robbers, the petty thieves, and gentlemen of bad morals, is far from being able to please me (*i.e.*, cannot please me, however much the author may plead on their behalf.)

Vastly low—exceedingly vulgar. *Puzzled*—could not make anything of the book. *Search*—examine. *Periodical literature*—magazines, newspapers, reviews, monthlies etc.

Bald recitals—uninteresting sketches. *Condescend*—deign. *To the patronage of*—to be noticed and reviewed by.

Page 99. *Remarkable...occurred*—striking book had been published. *Greater*—than the disappointment he felt at the neglect of the reviewers. *Anxious...club*—*i.e.*, who earnestly desired that the members of the Literary Club should have a high opinion of his abilities. *Took to*—liked. *Sold...outright*—sold the copy-right of the book.

Para. 19. Summary. To meet his increasing monetary difficulties, Goldsmith began to think of writing a comedy.

It should—his name should grow in importance with the book-sellers. *Whist*—a game of cards; so called because it requires silence and close attention. (*Whist*—silence.)

The Devil Tavern—Goldsmith was a member of the Shilling Whist Club, which held its meetings at the Devil Tavern, near Temple Bar. *Extricate*—bring himself out of. *Occur*—strike the mind of. *Hand-to-mouth*—precarious.

That had...troubles—This sort of happy-go-lucky life has its moments of misery—its periods of reaction—but it has its moments of high delight. It has its flood-tides as well as its ebb-tides. *Compensations*—moments of high

delight. Cf. 'The tavern gaiety, the brand-new coat and lace and sword, the midnight frolics, etc.' *Troubles*—as, the arrest by his landlady, etc. *Judging...results*—seeing that it took the popular fancy and ran through 3 editions in one year. *Fall back upon*—have recourse to. *Turn his hand to*—apply himself to. *Comedy*—i.e., *The Good-natured Man*.

QUESTIONS & ANSWERS.

I. What is the moral of the *Vicar of Wakefield*?

Good predominant over evil, is briefly the purpose and moral of the *Vicar of Wakefield*. It is designed to show us that patience in suffering, persevering reliance on the providence of God, and an easy indulgent forgiveness of the faults of others are the certain means of pleasure in this world, and of turning pain to nobleness. It is designed to show us that the heroism and self-denial needed for the duties of life are not of the superhuman sort, that they may co-exist with many follies, with some simple weaknesses, with many harmless vanities; and that in the improvement of mankind the humblest of men have their place assigned to them and their part allotted them to play.—*Forster*.

II. Mention the defects of the *Vicar of Wakefield*.

The plot of the *Vicar* is full of wild improbabilities. The expedients by which all the members of the family are brought together and made happy at the same time, are nothing short of desperate. The episode of Olivia and her husband is a stumbling block in the path of the author. But more particularly the incidents, that take place in and around the jail when Mr. Jenkinson winds up the tale in hot haste, are exceedingly improbable.

At times Goldsmith's fine instincts desert him. The vicar actually asks his daughter Sophia, in open domestic circle, whether she has received any testimony of affection from Mr. Burchell. He then publicly informs her that she is expected to make a more prudent choice on her forthcoming visit to town. No father, however anxious to have his daughter well married, would ask her such a delicate question in the presence of all the members of his family.

III. Point out the beauties of the *Vicar of Wakefield*.

The *Vicar of Wakefield* gives a perfect picture of a quiet English home. The characters are painted with such a light homely touch that one gets familiarly to know them without being aware of it. There is no insistence; there is no dragging you by the collar. The artist stands by you and laughs in his quiet way; and you are

laughing too, when suddenly you find that human beings have silently come into the void before you; and you know them for friends whom you will remember to the last day of your life.

There is a firm presentation of the crimes and brutalities of the world. The modest patience and earnestness with which the vicar undertakes to reform the felons of the jail are truly admirable.

- How simple this *Vicar of Wakefield* is, how humorous, how pathetic, how graceful in its manner, how humane in every pulse of its meaning, how truly and deeply good!—*Masson*.

IV. Describe the character of the vicar.

The vicar was rich in heavenly wisdom, but poor indeed in all worldly knowledge. Amiable, charitable, devout, but not without his literary vanity, especially on the Whistonian theory about second marriages. One admires his virtuous indignation about the 'washes,' which he deliberately demolished with the poker. How quietly he advised his daughter to make the gooseberry pie, when, at her mother's prompting, she set up for being well skilled in controversy. With what gentleness the good man reminded his wife and daughters that, after their sudden loss of fortune, it did not become them to wear much finery. With what admirable patience and earnestness he undertook the duty of reclaiming the castaways of the prison. In his prosperity, his chief "adventures were by the fireside, and all his migrations were from the blue bed to the brown." There is as much of human nature in the character of the Vicar as paternal rule. See Text, p. 88.

V. Describe the condition of the prison in Goldsmith's time. The prison, in Goldsmith's day, was the portal to the gallows. It was crime's high school. It enclosed wretches for the commission of one crime, and returned them fitted for the perpetration of thousands. It was the abode of riot, idleness, licentiousness and filth. The prisoners lived the most unhappy life imaginable. Their time was divided between famine and excess, tumultuous riot and bitter repining. Their only employment was quarrelling among one another, playing at cribbage, cursing and swearing. No one ever attempted to instruct their minds, to bring back their sympathies to virtue, to impart to them religious instructions, or to restore and save their souls. Not yet had Howard, the philanthropist, turned his thoughts to prison; Romilly, who was to devote his whole life to ameliorate the criminal law, was a boy of nine years old. Elizabeth Fry, who, like an angel of mercy, was to bring order, neatness, sobriety, and moral instruction to Newgate where licentiousness, drunkenness and debauchery

prevailed previously, was not yet born. It was at such a time that Goldsmith raised his warning voice and indicated the lines on which the future philanthropists were to work.

VI. Describe the work of reform done by the vicar.

The vicar undertook the duty of reclaiming the wretches of the prison with patience and earnestness. He descended to the common prison, and amidst the jeers and taunts of the abandoned wretches, read them a portion of the divine service with a loud, unaffected voice. Lowd whispers, groans of contrition burlesqued, winking and coughing among the prisoners, alternately excited mirth. He then entered upon his exhortation, which was rather calculated at first to amuse than to reprove them. Day after day, he performed divine service among the mocking felons and imparted moral instructions to them. His addresses soon fixed their attention, and in less than six days some were penitent, and all attentive. The vicar now turned his attention to improve their worldly condition. He employed many of them to cut pegs for tobaccoists, which, when sold, enabled each to earn something every day. He also instituted fines for the punishment of immorality, and rewards for peculiar industry. Thus it was that he brought men from their native ferocity into friendship and obedience.

VII. How did the "Vicar of Wakefield" affect Goethe?

Four years after the publication of the *Vicar*, Herder, a German student, read to his companion Goethe, who was then a young student of 20, a German translation of the *Vicar of Wakefield*; and a new ideal of life and of letters arose in Goethe's mind. Years passed on; and while Goethe raised up and re-established the literature of his country, and came to be acknowledged for the wisest of modern men, he never ceased to confess what he owed to that little book—the *Vicar of Wakefield*. The fiction became to him life's first reality; and at every stage of his illustrious after-career, its impression still vividly recurred to him. He recorded in his autobiography what a blessing the book had been to him. At the age of eighty-one, standing on the brink of the grave, he told a friend that in the decisive moment of his mental development, the *Vicar of Wakefield* had formed his education and that he had recently read that charming book with unabated delight.

VIII. It is a wonder that Goldsmith should have produced such a perfect picture of domestic life. Explain.

How contradictory it seems that this, one of the most delightful pictures of home and home-felt happiness, should be drawn by a homeless man; that the most amiable picture of domestic

virtue, and all the endearments of the married state, should be drawn by a bachelor, who had been severed from domestic life almost from boyhood; that one of the most tender, touching and affecting appeals on behalf of female loveliness should have been made by a man whose deficiency in all the graces of person and manner seemed to mark him out for a cynical disparager of the sex.—*W. Irving.*

IX. Explain.

- (a) *The Vicar* . follows the lines of the *Book of Job*.
- (b) You take a good man, ... flocks and herds than before.
- (c) Surely human nature must be ... both hemispheres.
- (d) The nakedness of the indigent ... trimmings of the vain.
- (e) There is no insistence ... to look at this and study that.
- (f) You find that human beings .. cannot forget them.
- (g) That *changelion-like, Deus ex machina, Mr. Jenkinson.*
- (h) This is *Mr. Thackeray's 'simple rogue'* ... in adult life.
- (i) Despite all the machinery .. who could doubt it?
- (j) As a bird .. my affections outwent my haste .. expectation.
- (k) The deep-mouthed watch-dog at hollow distance.
- (l) The pure light that shines .. black outer ring.
- (m) There is no laughter demanded of us ... in the prison.
- (n) The author was .. the goody-goody side, was not far off.
- (o) He will not let you loose after the hangman has done.
- (p) No man was past the hour of amendment ... aim.
- (q) Who liked their literature perfumed with rose water.
- (r) That had its compensations along with its troubles.

X. Explain, noticing the allusions.

- (a) I find you are perfectly qualified for making converts.
- (b) On occasion Goldsmith's fine instinct deserts him.
- (c) Such is the common cant of all ... or idle.
- (d) Whatever may be said about my particular ... true.
- (e) This is really a remarkable episode.

XI. Write notes on. *The Book of Job.* The plot is full of wild improbabilities. Playing the French horn at a relation's house. He looked back through the mist of years ... childhood. Wise blindness. The disputes between Thwaackum and Square. Go help your mother ... pie. Plastered up with pomatum. Faces patched to taste. Trains bundled up in a heap. Pinkings and patchings. Flouncing and shredding. *Deus ex machina.* A quarrel with Mrs. Primrose. The English 'prose-idyll.' Moses and his gross of green spectacles. Tributes to virtue. Goody-goody side. Groans of contrition burlesqued. Cribbage. The Devil Tavern.

CHAPTER XII.

Para. 1. Summary. Boswell's foolish story about Goldsmith.

Page 100. *Compilation order*—He compiled two volumes of poems. *Concrete form*—definite shape. His *idea* of writing a drama was being carried into execution. He actually began to write the play. *Erratic*—eccentric. *Prologue*—a poem spoken before a dramatic performance.

Interview...Sovereign—Johnson was in the habit of visiting the royal library where there was a noble collection of books. One evening, as he was reading there, he was surprised by the entrance of the King who sought this occasion to have a conversation with him. *Interview*—meeting.

Sovereign—George III. *During the recital*—while Johnson was narrating the story. *Unmoved*—without showing any interest. *Gloom*—melancholy. *Seeming*—apparent. *Apprehended*—was afraid. *Relinquished*—given up; abandoned. *Fretting*—feeling vexed. *Chagrin*—vexation.

Page 101. *Prevailed*—got the better of his chagrin.

Flutter...described—Johnson was describing his interview with the King. While listening to this narration, Goldsmith fancied that he was in the presence of, and talking with, the King, and this thought produced a kind of excitement in him. *Flutter*—agitation. *Acquitted yourself*—hoze or conducted yourself; performed your part.

Credence—belief. *Phrase*—expression. *Customary*—usual. *Self-depreciation*—representing oneself as having little claim to esteem. See Text, p. 48. *His*—Goldsmith's. *His friend*—Johnson. *Discarded*—dismissed as untrustworthy. *Guess-work*—conjecture. *Original*—inborn; creative.

Measure himself—match one's abilities against one's antagonist. Cf. To measure swords with. *Keen perception*—acute discernment. *Shrewd reasoning*—critical judgment. *Deference*—respect. *Scant courtesy*—slight respect.

Para. 2. Summary. Goldsmith submits his drama for Garrick's approval, but afterwards gives it to Colman. He rejects the offer of Lord Sandwich to become a paid libeller.

Arrangement of...Garrick—Goldsmith in his *Enquiry* passed some strictures upon stage managers, which were considered by Garrick as intended for himself and which gave him great offence. When the Secretaryship of the

Society of Arts fell vacant, Goldsmith, who tried to secure the post, personally applied to Garrick, who was a member of that society, for his vote. Garrick dismissed him with the remark that he could not lay claim to any recommendation from him, after the unprovoked attack he had made upon him in the *Enquiry*. This false step at the outset of their intercourse was never forgotten and a feud always existed between Garrick and Goldsmith. Reynolds interposed to reconcile them, and brought them together in his house at Leicestershire, where Goldsmith placed his new comedy in Garrick's hands.

Arrangement—reconciliation. *Personal differences*—misunderstandings between Goldsmith and Garrick. *Under-taken*—p.p. refers to *arrangement*.

Garrick—1716-1779: he ranks as the greatest of English actors. He displayed a Shakesperian universality in the exhibition of character, and was equally at home in the highest flights of tragedy and the lowest depths of farce.

Nothing... intervention—No good effects were produced by his efforts to bring about a reconciliation. *Resented*—considered as an affront; was indignant at. *Airs of patronage*—an ostentatious show of his abilities to serve Goldsmith. Garrick thought that Goldsmith should esteem his patronage of the play as a favour. *Well-intentioned*—well-meant. *Criticisms... taken*—Garrick suggested certain alterations in the comedy as indispensable to its success; these were indignantly rejected by Goldsmith. *Shilly-shallying*—(a reduplication of *shall I*) evasion.

The rival theatre—A pique having arisen between Colman and Garrick, in the course of their joint authorship of *The Clandestine Marriage*, Colman became one of the purchasers of the Covent Garden Theatre. He was appointed manager, and opened a powerful competition with Garrick, who was the manager of the Drury Lane Theatre.

Page 102. *Colman*—1733-1794: a dramatic author and theatrical manager. He wrote *Polly Honeycombe*, and *The Jealous Wife*. He also wrote *The Clandestine Marriage*, in conjunction with Garrick. *Consigned*—given.

But it was... produced—Goldsmith's comedy was doomed to experience delays and difficulties to the very last. Garrick had a lurking grudge against him, and tasked his

managerial arts to thwart him. He became reconciled to Colman, his former colleague, and it is intimated that one condition in the treaty of peace was that Colman should keep back Goldsmith's comedy till a play, *False Delicacy*, which Garrick had set up as a kind of rival to the *Good-natured Man*, had been brought forward. Thus the appointed time, when Goldsmith's play was to be acted, arrived and passed, but the piece was not acted.

Res angusta domi—narrow circumstances at home; limited means. *Did not...before*—remained straitened as before.

Elder Newbury—the book-seller, and publisher. He wrote little books for children. *Had...the less*—was deprived of one of his old friends and employers. *Civilly...door*—politely dismissed. *Interview...Northumberland*—see Q. VI. p. 142. *In his honour*—as an instance of his independence of spirit. *Government...day*—Lord North's administration. *Enlisting*—engaging. *On their behalf*—to support their measures. *Whose pens...purse*—unprincipled men ready to take up the cause of the party who paid them the highest. *Scott*—the author of *Anti-sejanus* and other political libels in support of the government. His political subserviency was rewarded by two fat crown livings. *Lord Sandwich*—a minister of Lord North's cabinet. *Worth while*—worth the time and pains; worth the expense. *To buy*—to secure the services of Goldsmith by paying him a large sum of money. *In due course*—on his return to London from Islington where he went in summer. *Set of chambers*—suit of rooms. *My authority*—i.e., the noble Lord who had sent me to negotiate with him. *Empowered*—entrusted with the power. *Exertions*—i.e., efforts to support the government. *Garret*—see p. 6. *Cut-throat*—murderer. *Reputations*—famous, public men.

Paras 3 to 7. Summary. The merits and defects of the comedy.

Page 103. *Singular*—strange; extraordinary. *Even Boswell*—such an idolatrous worshipper of Johnson as Boswell. *Struck by*—surprised at. *Contrast*—difference.

Sonorous—high-sounding; stately. *Piece of melancholy*—dismal, gloomy prologue. *Are strongly...of*—show clearly the distinctive character of. *The dismal...mind*—the frightful, gloomy hypochondria, to which he was subject from his early days and which made life at times an almost intoler-

able burden to him. *Are distressed with*—suffer from. *Malady of imagination*—melancholia—a kind of mental unsoundness characterised by extreme depression of spirits. *Transfers*—ascribes. *Own feelings*—depression of spirits.

Who could etc.—a rhetorical appeal; no one would dream for a moment that the solemn prologue, which was solemnly delivered by Bensley and which seemed to throw a portentous gloom on the audience, was to be the harbinger of such oddity, frolic, and fun? *Bensley*—an actor, who acted the part of Leontine. *Pressed*—crushed. *Load*—cares. *Weary*—sad and depressed. *Surveys etc.*—sees all men eating their bread in the sweat of their face.

This dark...the more—As a dark background serves to make a white flower, which is painted upon it, appear yet more white, so this gloomy prologue may make the comic element in the drama yet more sparkling. *Bright humour*—sparkling wit. *Constrained*—embarrassed; ill at ease. *Brisk*—full of spirit. *Confident vivacity*—liveliness which comes of a confidence in one's own abilities.

The novice...explain themselves—In a drama the story is not described in stately verses, as in epic poetry, or in musical verses, as in lyric poetry. In a drama the movement of the story is to be gathered from the animated conversation of the various *dramatis personae*. In a drama the author must entirely keep himself in the back ground; he must not describe anything himself. The action must be developed by means of the dialogue of the different characters. Thus Goldsmith wants to tell us what sort of young man Honeywood was. He must not describe it himself. He must not make others do it. He must make young Honeywood so act and speak that we may be able to gather his character from his acts and speeches. But Goldsmith is a novice in the trade. He does not yet understand the art of making his characters unfold themselves. He therefore introduces Honeywood's uncle and his servant and makes them engage in a conversation which gives a laborious description of his character.

Novice—Goldsmith, who is new in the trade, and has not acquired sufficient skill in the art of writing a drama. *Explain themselves*—unfold their character by their speeches.

Benevolent uncle—Sir W. Honeywood, the uncle of

young Honeywood. He is a high-minded gentleman. He sees with regret the faults of his nephew, "whose charity is but injustice, whose benevolence is but weakness, whose friendship is but credulity," and tries to correct him.

Jarvis—the servant of young Honeywood. *Laboriously descriptive*—which gives an elaborate description of.

Young Honeywood—the hero of *The Good-natured Man*. His property is made the prey of swindlers. His uncle, Sir William Honeywood, in order to rescue him from sharpers, causes him to be seized for a bill to which he has stood security for a friend who has absconded. By this arrest, the young man is taught to discriminate between real friends and designing knaves. He promises to reserve his pity for real distress and his friendship for true merit.

Spoken at—spoken for the benefit of ; i.e., with the object of directly furnishing the audience with a knowledge of young Honeywood's character. *Sprightly*—lively ; brisk.

But there...antitheses—But Goldsmith has not yet got rid of his timidity. Hence we do not find much wit in his epigrams, which are merely laboured contrasts of words.

Epigrams, antitheses—An epigram is a bright witty thought, tersely and sharply expressed. An epigram is so contrived as to surprise the reader with a witticism or ingenious turn of thought. An *antithesis* is an opposition of words or sentiments occurring in the same sentence. *Wit* is the essence of an epigram ; mere *contrast of words* is the essence of an antithesis. Goldsmith's epigrams in the opening passages are mere contrasts of words, they have not much wit in them. *Formal*—laboured.

Para. 4. *Mercer*—a dealer in silks or woollens. *Broker*—a dealer in money, notes, bills of exchange, etc.

Page 104. *Has been etc.*—has been put to much worry to regain the money he has lent you. *Were at*—took. *Getting*—inducing. *Lost all patience*—You have taken from him the money, but you never think of paying it back. He has made several efforts to recover the money but to no purpose. He has now become very angry.

There is etc.—Though the broker is clamouring for payment, Honeywood never thinks of him for a moment. He hears that a gentleman has been carried to the Fleet prison for debt. He at once gives ten guineas to Jarvis and

tells him to take the money to the gentleman. Jarvis suggests that the money should be given to the broker, for that would stop his clamour for some time.

The Fleet—a celebrated London jail, which stood on the Fleet rivulet (see *Notes* p. 17). It was a place of confinement for debtors. *That*—the receipt of 10 guineas.

Stop his mouth—make him less clamorous. *Fill...mouths*—supply the gentleman and his children with food. If the money is given to the broker, they must starve.

Para. 5. *Ghostly personage*—unsubstantial, shadowy, phantom-like being. He has neither much life nor warmth of feelings in him. *Attributes*—qualities. He has all the moral qualities of a man, but not the flesh and blood—the warm feelings and emotions, of a man. *Substance*—life.

Croaker—one of the characters of the *Good-natured Man*. He is the guardian of Miss Richland and is never so happy as when he thinks himself a martyr. He loves a funeral better than a festival. He is a poor, fretful soul that has a new distress for every hour of the four-and-twenty.

Revels—takes exceeding delight. *In evil forebodings*—i.e., in predicting calamities; in thinking that the world will soon come to ruin. *Drinks...woe*—feels supremely happy whenever he thinks that some disaster is going to happen. *Luxury of woe*—suffering and misery are to him luxuries.

It would...production—If you think that Goldsmith wrote the drama only to be read in the closet and not acted on the stage, you would hardly be able to do justice to the plot of the drama. *Intricacies...stage*—For while reading the drama, the plot may appear exceedingly complex, tiresome, and confusing, but when it is acted on the stage the difficulties will vanish away and every thing will appear clear. *Circumstances*—events; incidents. *Attach...name*—think all these incidents happening to one whom we do not see, but whose name we see printed in an abbreviated form, as Hon. for Honeywood. *Clipped*—cut.

Leontine—Croaker; the son of Mr. Croaker. Being sent to Paris to fetch his sister, he falls in love with Olivia Woodville, whom he brings home instead, and introduces her to Croaker as his daughter, and ultimately marries her.

Cross purposes—misunderstandings. *Lovers*—Honeywood and Miss Richland. Honeywood really loves Miss Richland

but fancies that she loves Mr. Lofty. Lofty tells Honeywood that he has rescued him from the hands of the bailiffs, and thus secures his gratitude. He requests him to plead his case with Miss Richland. Honeywood agrees and pleads for his friend. Miss Richland, thinking that he is pleading for himself, consents; but when he mentions the name of Lofty, she leaves in high displeasure.

Come upon—meet. *Old friend*—because we have become acquainted with him in *The Citizen of the World*. *Tibbs*—see Text, p. 56. *Re-named*—given another name, *i.e.*, Lofty.

Creator—Goldsmitb. Lofty is the same character as Tibbs, only under a different name and in more affluent circumstances. *Lofty*—a boastful lawyer who is always bragging of his intimacy with people of quality. *Ground*—reason.

He is a distraction—*i.e.*, he serves only to draw off the attention of the audience from the main point of the story, and thus to break the unity of action. Garrick said that according to the construction of the comedy, its important figures were Croaker and Honeywood; that anything which drew off attention from them must damage the theatrical effect; that a new character should be introduced not to divide interest or laughter with theirs, but to bring out their special contrasts more broadly.—*Forster*.

Page 105. *Prune*—cut down the superfluities.

Unities—There are three unities which an epic poet as well as a dramatist ought carefully to attend to—the unities of Action, Time and Place. The events of real life, the facts of history, the incidents of narrative fiction, are like the waves of a ceaseless flood; that which binds a group or body of them into a single action is the bond of the dramatic idea, is Unity of Action. This law is incumbent upon the tragedy which solves the problem of a life as well as upon the farce which sums up the follies of an afternoon. Unity of Time requires that the action of the drama should not exceed one day. Unity of Place enjoins that the action should be confined to one place.

Duchessy talk—talk about dukes and duchesses, about high life and high-lived company. *Airs of patronage*—*i.e.*, Lofty is always talking of the benefits which he can confer upon others. *Mysterious...himself*—intimations of the great things he can do and the great influence he has with the

ministers of the state. *Audacious*—daring and impudent. *Waller*—1605-1687 :—an English poet. His verses are remarkable for their sweetness, grace and harmony. *Is he of the house*—Is he a member of the House of Commons?

Mrs. Croaker—the very reverse of her grumbling, fretful husband, Mr. Croaker. She is mirthful, light-hearted and cheerful as a lark. *Land-carriage fishery*—the question of cod fishery was one of the burning and irritating questions of the day. *Stamp act*—the increasing debt of the mother-country induced the British ministers in 1764 to attempt to raise a revenue in America by imposing a stamp duty on newspapers and commercial writings. The people declared themselves against it as one man, and the British ministers after fierce discussions, repealed the tax. *Jaghire*—(*Hindi*) a district, the government and revenues of which are assigned to some person, usually in consideration of some service to be rendered, esp., the maintenance of troops. The conquest of Bengal in 1757 led to the discussion of the question of the distribution of *jaigirs* in the Parliament. *Talk...them*—speak for 2 hours without feeling any necessity of studying books. *Is no stranger to*—is fully acquainted with. *Eminence*—superior talents. *God*—God. *Blush*—ashamed by your praise. *Bespatter*—lit., to sprinkle with dirty water, mud etc.; to asperse with calumny or reproach. *Levees*—general or miscellaneous gatherings. *Upon my soul*—an oath.

Measures...mark—I have always attacked the measures which are introduced, but have never indulged in personal attacks upon their framers. *Mark*—point of attack. *As mere men*—as private individuals. *Importance*—greatness. *Accessible to*—open to receive. *Foible*—weakness; failing; weak point. *Speaks upon...legs*—addresses a meeting.

Page 108. *Is prodigious*—shows wonderful abilities. *Scouts*—treats them with ridicule. *Them*—his enemies. *I dare say*—probably. *Don't...assurance*—have enough boldness.

In bronze—like a statue cast in bronze; full of boldness, impudence, "brass." *Apropos*—by the way; a word used to introduce an incidental observation, suited to the occasion, though not strictly belonging to the narration. *Put off*—eluded; refused. *Take...button*—press him hard, so that he can not elude me or give me a refusal. *Great justice*—i.e., is to be done. *Borough interest*—i.e. he has con-

nection with a *borough*, an incorporated town that has the right of sending members to parliament. *Bless me*—an exclamation of surprise. *Secretary of State*—an officer of state, usually a member of the cabinet, who attends to the relations of a government with foreign courts.

Para. 7. *The scene...friends*—Honeywood had stood security for a friend who absconded. As he failed to make good the money, his person and his property were seized at the instance of the creditor by two officers of the court—a bailiff and his follower. While they were in possession of the house, the servant announced that Miss Richland and her maid were waiting below. To conceal the fact of his arrest from the lady, Honeywood introduced the bailiff and his follower to her as gentlemen friends.

Without—waiting below. *Dress up*—dress pompously. To improve the appearance of the bailiff's follower, Honeywood caused him to be dressed in a suit of his own clothes. *Bailiff*—a Sheriff's deputy appointed to make arrests, etc. *Damning*—bringing ruin upon. *Pit*—the part of a theatre behind the stalls; (here) the audience that sit in the pit. Cf.

Those who sat in the lowest rows, which are called the pit, seemed to consider themselves as judges of the merit of the poet and the performers. Not one in a hundred of them knew even the first principles of criticism.—*The Citizen of the World*.

Low—vulgar. *Took up the cry*—echoed the same opinion. "Language uncommonly low," said the worthy *London Chronicle* in its criticism. *Professed*—declared.

Shocked—disgusted. *Cut them out*—removed the bailiff scene. *Distracted*—mad. *Cries*—of disapprobation. *Hisses*—uttered as a token of contempt. *Reassured*—freed from fear. "The fourth act saved the piece; for Shuter, who had the main comic character of Croaker, was so varied and ludicrous in the execution of the scene that he drew down thunders of applause." *Tribulations*—the tortures he suffered on receiving "the incendiary letter." *Actor*—Shuter.

Page 107. *Character*—i.e., Croaker. *Comic...colouring*—i.e., splendid acting of the comic scene. His execution of the part was so brilliant, and the humour displayed was so inimitable that the character of Croaker appeared as new etc.

Para. 8 Summary. The play was on the whole favourably

received. Goldsmith got £500. The bailiff scene, which had been removed from the stage, was restored in the public edition.

In good spirits—very cheerful. *Favourite ballad*—He even sang his favourite song about *An Old woman tossed in a Blanket seventeen times as high as the Moon.* *Rankling*—producing an exceedingly painful effect. *Horrid tortures*—acute agony of mind. The dash—denotes that some word is omitted. The omitted word is *devil*. *Sensitive-ness*—acute sensibility of feelings. *Burst*—sudden display.

Hysterical emotion—convulsive agitation of mind ; refers to his bursting out a-crying. *Excitement*—agitation of mind caused by his anxiety about the play and by the hisses and cries of the pit. *By*—i.e., by drinking. *Its subsequent fate*—when it was again acted.

Offending bailiffs—the bailiff scene which had shocked the taste of the pit and of the critics. *Three*—The third, sixth, and ninth nights were appropriated to the author.

Page 108. *Appealed...pit*—The pit had condemned the bailiff scene as 'low,' and Goldsmith in deference to the popular will had removed it from the stage. But in restoring the scene in his published edition, Goldsmith appealed to the judgment of posterity. *Blackguard follower*—villainous attendant. *Intolerable*—disgusting. *In the perusal*—when we read the bailiff scene in the drama.

Scrupulous—fastidious in taste. *There is etc.*—It is true we now and then meet with the coarse oath—*damn*. *Permitted...playfulness*—allowed to use the little oath (sarcastic.)

Serve in the Fleet—Miss Richmond asked Honeywood if the gentlemen were in the marine service. Honeywood answered that they *served in the fleet*. This expression may mean—(1) "served in the *fleet* or navy ; were officers in the navy" ; (2) "were officers of the *Fleet* prison, i. e., bailiffs. Honeywood was thus *literally* correct in his statement.

Gag—a speech or phrase interpolated (inserted) offhand by an actor on the stage in his part as written, usually consisting of some seasonable or local allusion ; local or seasonable hit (*slang*). *Warranty*—(the same word as guarantee) sign or mark. We do not find any trace of such 'gag' being used in the play as it is published.

QUESTIONS & ANSWERS.

I. What story is told by Boswell about Goldsmith ? Discuss its trustworthiness.

One day while Johnson was giving his friends a description of his interview with the King, Goldsmith, who was present, appeared to take no interest in the theme, but remained seated on a sofa at a distance in a moody fit of abstraction ; at length recollecting himself, he sprang up and exclaimed with his usual frankness and simplicity, " Well, you have acquitted yourself in the conversation better than I should have done, for I should have bowed and stammered through the whole of it." He afterwards explained his seeming inattention, by saying that his mind was completely occupied with his play, and by fears lest Johnson, in his present state of royal excitement, would fail to furnish the prologue.

How natural and truthful is this explanation. Yet Boswell presumes to pronounce Goldsmith's inattention as affected, and says, "It was strongly suspected that he was fretting with chagrin and envy at the singular honour Johnson had lately enjoyed " All these 'suspensions' of the envy of his friend may safely be discarded, for they are mere guesswork. It needed the littleness of mind of Boswell to ascribe such pitiful motives to Goldsmith and to entertain such exaggerated notions of the honour paid to Johnson.

II. Explain the causes of the personal differences between Goldsmith and Garrick.

See explanation of the passage, *Arrangement . Garrick*; see p. 171.

III. Describe the incident which, according to Black, should be ever remembered in Goldsmith's honour.

When Goldsmith was literally living from hand to mouth by the forced drudgery of his pen, his independence of spirit was subjected to a sore pecuniary trial. It was the opening of Lord North's administration, a time of great political excitement. The public mind was agitated by the question of American taxation and other questions of like irritating tendency. Junius and Wilkes and other powerful writers were attacking the administration with all their force. Grub Street was stirred up to its lowest depths. Inflammatory talents of all kinds were in full activity, and the kingdom was deluged with pamphlets, lampoons and libels of the grossest kinds. The ministry were anxiously looking out for literary support. It was thought that the pen of Goldsmith might be readily enlisted. Accordingly, one Scott was sent to negotiate with the poet. This is his account...reputations. (See Text p. 102).

IV. Explain the 'unities.' See Expl. of *Unities* ; p. 177.

V. How does Black justify the occasional low language of the Bailiffs? As Honeywood introduced the two bailiffs as officers in the navy, it is but natural that they should now and then indulge in swearing ; for English officers are generally allowed that liberty. Besides there is another reason why they should be made to indulge in occasional oaths. If their language had been very polished and their manners very cultured and delicate, Miss Richland, who was to set Honeywood free from the myrmidons of the law, would never have suspected that they were bailiffs and that Honeywood had been arrested for debts.

VI. Write a brief critique of the play and its principal characters. We find but little bright antitheses. (Text, p. 103).

The leading characters in the piece are three. The young Honeywood, the hero of the play, is, and remains throughout, a somewhat ghostly personage. He has attributes ; but no flesh or blood. See Notes p. 175.

The next character introduced—the inimitable Croaker—has much more substance and is one of the best drawn characters of modern comedy. He revels in evil forebodings and drinks deep of the luxury of woe. See Notes p. 176.

The third character is Jack Loffy, whose ideal acquaintances are in excellent harmony with the imaginary misfortunes of Croaker. Who is not delighted with Jack Loffy and his 'duchessy' talk—his airs of patronage, his mysterious hints, his gay familiarity with the great, his audacious lying?

VII. Explain with reference to the context.

- (a) Boswell tells a foolish story about Goldsmith.
- (b) But nothing came of Reynolds's intervention.
- (c) Another patron was civilly bowed to the door.
- (d) He has lost all patience.
- (e) I believe that would stop his mouth for a while.
- (f) What will fill their mouths in the meantime?

VIII. Explain the allusions.

- (a) An interview with his sovereign.
- (b) The rival theatre in Covent Garden.
- (c) His interview with the Earl of Northumberland.
- (d) Our old friend Beau Tibbs...Jack Loffy.
- (e) The scene in which...gentlemen friends.

IX. Explain.

- (a) Arrangement of personal differences...Reynolds.

- (b) But this dark ground might make . . . the more.
- (c) *The novice* . . . making his characters explain themselves.
- (d) The epigrams are little more than formal antitheses.
- (e) The young Honeywood . . . no flesh or blood.
- (f) *He was only a distraction.*
- (g) Measures, not men, have been my mark.
- (h) The pit was of opinion that it was low.

X. Write notes on. Garrick. *Ros angusta domi*. Singular prologue. Sonorous piece of melancholy. Melody of imagination. Benevolent uncle. Spoken at the audience. Young Honeywood. Epigram. Antitheses. Croaker. *The cross-purposes of the lovers*. *The unities*. Duchessy talk. Land-carriage fishery. Stamp act. Jaghire. I am in bronze. Apropos. Comic richness of his colouring. Shilly-shallying. Civilly bowed to the door. The luxury of woe. Cut-throat of public reputation. Ga g. Serve in the fleet.

CHAPTER XIII.

Para. 1. Summary. Goldsmith burns the candle at both ends. He takes fine chambers, buys fine furniture and fine clothes, and gives dinners to fine acquaintances.

Page 109. *Ushered*—introduced (an usher being an officer whose business is to introduce strangers).

Halyon period—a time of peace and happiness (the halcyon or kingfisher being a bird that was once believed to make a floating nest on the sea, which remained calm while it was hatching; hence, halcyon days = peaceful time). *Only reputation*—i. e., They did not bring him much pecuniary profit. *To have about him*—to keep with him. He soon took effective means to disembarass himself of the money. *Purchase*—He bought the lease of a suit of apartments. *Decoration*—He furnished the rooms with mahogany sofas, card tables, book-cases, curtains, mirrors, and Wilton carpets. *Decorum*—propriety of manners and conduct. *Wig*—see p. 148. *Minuet*—(Fr. *menu*—small) a slow, graceful, stately dance with short steps. *Forfeits*—games in which something is staked by the parties, and lost. *Blind-man's-buff*—a play in which one person is blind-folded and tries to catch some one of the company.

Blackstone—1723-1780: an eminent English lawyer. He was at this time finishing the fourth volume of his *Commens-*

tares on the Laws of England. He was knighted and made a justice of the Court of Common Pleas. *Uproar*—distracting social noise. *Nondescript*—(something not yet described) miscellaneous ; heterogeneous.

Page 110. *Asked out*—invited. *Tyrian bloom*—rich purple colour. The finest purple dye was prepared in ancient Tyre. *Grain*—a reddish dye. *Satin grain*—red satin. Put a comma after *grain*. *Garter*—a band to tie the stocking to the leg. *Breeches*—trousers ; pantaloons (colloq.)

Filby—Goldsmith's tailor. *Proper guise*—becoming dress. *Airs of consequence*—affectation of importance.

Kelly—Hugh ; Goldsmith's boon companion of the Wednesday Club. He was a hack-writer and reviewer. He was the author of *False Delicacy*. *Rival*—Kelly's play, *False Delicacy*, was set up by Garrick as a kind of rival to Goldsmith's comedy. *Of the hour*—for the time being.

Found...home—i.e., procured me warm invitations. *Dr. Nugent*—the father-in-law of Burke. *As against*—as an instance of Goldsmith's affectation of importance.

Sterne—Lawrence. He was educated for the church and got a living at Sutton in York. In 1759, he published his *Tristram Shandy*—which had an instantaneous and immense success. *Found...engagements*—On coming to London, he found himself one of the literary lions of the day and the honoured guest of the rich and the noble. 'One is invited to dinner where he dines,' said Gray, 'a fortnight beforehand.' He boasted of dinner engagements fourteen deep.—*Forster*. *Fourteen deep*—a common military phrase, meaning 14 men standing one after another, not side by side. Here it means that he was invited to dinner, at different places, for 14 successive days. *Scribbler*—a petty literary hack. Cf. The *scribbler*, pinched with hunger, writes to dine.—*Granville*. *Play*—the *False Delicacy*.

Undeserved popularity—Kelly's *False Delicacy* is totally devoid of character and is now totally forgotten. But it was brought out by Garrick at Drury Lane with all the trickery of managerial management, and it enjoyed a fictitious prosperity for a time. *Hole-and-corner*—lit., clandestine ; here, private. *Chop*—lit., a slice of meat ; here, dinner.

Page 111. *Smart*—showy. *Is announced*—the host is informed of his arrival by some attendant. *Grave*—

formal. *Rugged*—wearing threadbare clothes. *Crust*—a piece of bread grown hard or dry; bare sustenance. *Running...apothecary*—carrying messages for a chemist.

Para. 2. Summary. Goldsmith sometimes makes up a rural party, and enjoys what he humorously calls a 'shoemaker's holiday.'

Grand airs—airs of importance. *Imposed on*—deceived; made any impression upon. *Testified*—showed. *Good taste*—good breeding. *Prompted*—instigated. *Resent*—feel indignant at. Thus, G. was very angry when some of his friends addressed him as 'Goldy'. *High jinks*—see p. 26. *Resorted*—had recourse to. *Permitted a freedom*—allowed them to take such liberties with him. *Discard*—cast off; displace. Cf.

In the Wednesday Club, of which G. was a member, there was a pig-butcher, who always addressed him in a free and easy tone. "Come, Noll," would he say, as he pledged him, "here's my service to you, old boy!" One of G.'s friends was shocked at the over-familiarity of the fellow, and whispered to G. that he should not allow such liberties. 'Let him alone,' was the reply, 'you will see how civilly I will let him down.' After a time G. called out with marked politeness and ceremony, "Mr. B., I have the honour of drinking to your good health." But the fellow had been utterly spoiled by the undue familiarity which G. had always allowed him; and G. failed to keep him at a distance. "Thank'ee, thank'ee, Noll," nodded the pig-butcher, scarce taking the pipe out of his mouth. "I don't see the effect of your reproof," whispered G.'s friend. "I give it up," replied G., "I ought to have known before now there is no putting a pig in the right way."

Butt—a person at whom ridicule, jest, or contempt is directed. *Recognized*—well-known. *Was allowed...Goldy*—was at perfect liberty to cut a joke at Goldsmith's expense. *Goldy*—familiar and abbreviated form of Goldsmith. *Put on record*—recorded. *Poorest sort*—most worthless kind.

The horse-collar is...off—In pre-Shaksperian plays we come across a set of pantomimic clowns, called "horse collars," because they used to put on horse-collars when they appeared on the stage. These clowns indulged in vulgar and indecent jests and practical jokes. *The horse-collar is never far-off*—The jokes indulged by the members of the taverns and clubs which Goldsmith frequented, were low and coarse like those of the horse-collars or pantomimic clowns of the pre-Shaksperian plays. There was little sparkling wit or

bright humour in their jokes. The jokes were rough, vulgar, coarse, inelegant and indelicate.

Dismal—dreary ; coarse. *Humours*—witticisms. *The club*—the Wednesday Club where the members took great liberties with him. *Picture*—description. *Shoe-maker's holiday*—see Q. II. *Baited*—worried. *Bothered*—vexed. *Frugal*—which cost them a very small sum of money.

Page 112. *Cooke*—an Irish law student. He had chambers in the Temple. He became a writer for the newspapers, and was known as *Conversation Cooke* from the title of his most successful poem entitled *Conversation*. *Turn out*—produce. *Manufactured stuff*—works, the materials of which he got from other books. *Strike for*—win.

Lovely—beautiful ; sweet. *Bower*—(A.S. *Bur*—a dwelling) abode ; rustic cottage. The word orig. meant 'private apartments of ladies.' The plural use of the word is poetic.

Of innocence and ease—abs. for con., where harmless and happy villagers dwell. *Ease*—freedom from cares and anxieties. *Seats of youth*—home where I spent the youthful days of my life. The plural is used poetically. *Could please*—had the power of giving me delight, because I was a youngman full of life and health, and sports and games had not yet palled upon me. *Please* governs *me* understood.

Loitered—lingered to look with loving eyes upon the charms of the village. *Green*—grassy meadows. The loveliness of the scenery made me linger over the meadows. *Humble happiness*—the sports and amusements of the poor villagers. *Endeared...scene*—rendered every scene dear to my heart. *Paused on*—stopped to gaze with joy. *Charm*—beautiful objects, as, cot, farm, brook, mill, church, bush etc. *Sheltered cot*—cottage nestled amidst trees—protected from bleak blasts by the trees which surrounded it. *Cultivated*—carefully tilled. *Never-failing*—constantly flowing ; which never becomes dry. *Brook*—rivulet. *Busy*—always at work. *Decent*—nice ; neat. *Topt*—stood on the top or summit of. *Neighbouring*—adjacent.

Hawthorn bush—bower made of hawthorn—the common hedge-plant. *Seats*—benches. *Beneath the shade*—under the shadow of the bush. *Talking*—garrulous. *Age*—abs. for con. ; old people. *Whispering*—who carry on their talk and breathe their vows in a soft, subdued voice.

Bad...work—fair work for a morning. *Reminiscences*—recollections. *Rendezvoused*—met together; assembled.

Page 113. *Highbury Barn*—a road-side inn in the suburbs of London. The dinner hour in the ordinary or hotel was one, a primitive hour. *Adjourned*—went. *White...House, The Grecian, or Temple, Globe*—names of inns. *Concluded*—finished the pleasure trip. *Ordinary*—the meal furnished in an eating house. *Pastry*—articles of food made of paste—a soft composition of flour moistened with milk.

Templars—law-students, who had apartments in the Temple in London. The *Temple* was at one time the abode of the Knights *Templars* (an order of military monks who swore to devote their lives to the deliverance of the *Temple* of Jerusalem from the hands of the Saracens), but it is now converted into law colleges. *Left off trade*—retired from business. *Fête*—(*French*; pr. *fate*) feast.

Para. 3. Summary. Goldsmith rents the Edgeware Cottage (the Shoe-maker's paradise) and sets to work on the *History of Rome*.

Strength—firmness. *Decisive*—strong. *Morass of debt*—pecuniary entanglements. *Advances*—money taken before the work is finished. *Contracts*—engagements. *Sudden*—at some moment of contrition. *Temptation*—i.e., of living a gay life in London. *Grapple*—face and fight resolutely.

Beset—surrounded. *Mr. Bott*—a barrister and man of letters, who occupied the rooms opposite Goldsmith's. He was an intimate friend of Goldsmith.

A cottage—The cottage belonged to a rich shoe-maker, who decorated it with statues, jets, etc. Goldsmith gave it the name of *The Shoe-maker's Paradise*.

Page 114. *Inducement*—motive. *Occasional seclusion*—retirement from the bustle of the town from time to time. *Excursions*—trips. *Hurried...moment*—the works of ephemeral interest which he hastily wrote for the booksellers.

He never forgot...poet—He was keenly conscious of his duties and responsibilities as an English poet. He was perfectly alive to what the present and future generations expected from him. *Journalistic bullies*—the scurrilous literary reviewers. *Vent*—pour. *Spleen*—spite; malice.

The wits...as before—The witlings of the Wednesday Club might indulge in their coarse, and vulgar jokes at Goldsmith's expense, as they did before. See Notes p. 185.

He had...his art—He enjoyed the supreme bliss which a poet alone enjoys. Poetry was his 'solitary pride—the source of all his bliss.' When he wrote the graceful, sweet, and tender lines of his poem, which were to carry his name to the remotest generations and to be the literary treasures of the English people, he forgot his miseries caused by pecuniary difficulties and the spiteful attacks of the critics, and his heart was filled with unspeakable peace.

No one etc.—He alone could fully appreciate etc. *Finished*—polished. *One of...treasures*—a work of the highest value.

Para. 4. Summary. Goldsmith is attacked by the critics.

Literary cut-throats—critics who devoted their talents to murder the reputation of successful authors. *The advice*—see Q. III. *Cultivate*—practise. *Absolute indifference*—perfect apathy. *Said*—written in prose. *Sung*—written in poetry. *Campbells etc.*—wretched hack-writers, who scribbled for periodicals and cried down distinguished writers.

Page 115. *Vindicating*—defending. *Defied*—challenged. *Detestable*—abominable. *Hexameter*—a verse of six feet.

Maxime.. tecum—If you wish, I desire to fight, i.e., to engage in a literary discussion, with you. *Observation*—experience. *Literary history*—history of the literature of his country. *In which...read*—which he had profoundly mastered.

The place...in them—No amount of puffing can give a book any permanent value. The puffers by their exaggerated praise may give a book an ephemeral popularity; but if the book has no true worth, it will soon be consigned to the limbo of oblivion. Similarly, no amount of detraction can harm a really good book. Its intrinsic merit will enable it to force itself up through the filth of foul criticism and attract public notice by its worth and beauty.

Estimation—opinion. *Stoops*—condescends. *Wrangle*—quarrel angrily. *Detractors*—slanderers. *Die*—perish; be forgotten. *Maintained*—supported by argument.

Battledore, shuttlecock—In a game of battledore and shuttlecock, there are two players who stand on the opposite sides of a room, each with a battledore (something like a tennis bat) in hand. One player strikes a shuttlecock (something like a tennis ball) with his bat and beats it *forward* to the other end of the room, when it is struck by the second player, who beats it *back* to the first player, and

thus the shuttlecock is kept up flying about the room. If there is one player, the shuttlecock will be beaten forward, but it will soon fall to the ground, there being no battledore at the other end to beat it back. Thus to keep up the shuttlecock, there must be two players, and the shuttlecock must be struck at both ends of the room. *Battledore*—an instrument with a handle and a flat part used to strike a shuttlecock in play. *Shuttlecock*—a cork stuck with feathers, which is to be struck by a battledore in play. Cf.

With regard to the discussion of the matter (famine in India) in the House of Commons, he (Mr. Maclean, M. P.) would only say that in his opinion, the Secretary of State for India and the Viceroys had been playing *the game of battledore and shuttlecock* with respect to the responsibility in the matter. The Secretary of State said that the Viceroy had only to apply to the Home Government if he wanted help, but at the same time the Viceroy had received a strong hint that he was not to apply to the Home Government for a grant of money; so the Viceroy of India had been obliged to go cadging (begging) round the world.

Kept up—i.e. above the ground. *Beaten*—i.e., sent.

Fame was...battledore—As in the game of battledore and shuttlecock, the shuttlecock can only be kept up above the ground by two persons striking at it, one constantly sending it forward and the other as often beating it back, so in real life, fame can only be kept up by one person trying to enhance his fame and a body of maligners trying to beat it back or decry it. A man's fame soon spreads over the land, if he has a large number of detractors. These men by constantly invectiving against him both in the press and on the platform, give a free advertisement of his name and work, and thus help to make him famous in a very short time. As in the game of battledore and shuttlecock, the shuttlecock cannot be kept up above the ground, if there is only one person to beat it forward, but no one to beat it back, so in real life, maintains Dr. Johnson, a man's fame cannot be kept up, if he has not a large body of detractors to bring him prominently before the public by constantly reviling him and his works.

No saying etc.—He constantly quoted. *Apophthegm*—a "short pointed saying; a maxim. *Bentley*—Richard: a distinguished divine, critic, and classical scholar. His

Dissertation on the Epistles of Phalaris commenced a new era in scholarship by introducing principles of historical criticism which were then unknown (1661-1742)

No man was...himself—No amount of malicious and adverse criticism can do an author any harm. He alone can injure his reputation by writing worthless books. Critics might cry down a book, but if it has real merit, the public are sure to take to it in spite of the critics. But if he writes worthless books, his reputation will soon be destroyed and he will have to thank himself for it.

Para 5. Summary. Goldsmith was sensitive to a degree, and it pains us to think that he should have had to suffer so.

It was not...whatsoever—G. could never at any time of his life bear with indifference the spiteful attacks of the critics. Johnson regarded them with supreme unconcern. But G. was the very reverse of Johnson. He always felt keenly the sting of satire. *Like the monument*—Johnson wrote a tragedy entitled *Irene*, which was played at Drury Lane. The play did not catch the popular fancy and was soon withdrawn. When he was asked by his friends how he received the news of the failure of his play, he replied, "Why, like the monument," i.e., with as much apathy as a stone monument,—with the utmost indifference.

Monument—i.e., an inanimate thing which has no power of feeling. It refers to Johnson who towered like a monument among the literary men of his day.

To a degree—extremely. *Denunciation*—public accusation. *Begotten of*—arising from. *Unheeded*—without paying the slightest attention. *Wounded, quick*—hurt most sorely.

Quick—orig., it meant 'alive,' as, Christ shall judge the quick and the dead at his appearing. It was then applied to the most sensitive part of the flesh; then fig., to the most tender emotions. *Thackeray*—see Notes p. 4. *Quick*—ready; delicate. *Shocking*—disgusting. *Contumely*—insolence; reproach. *Vulgar satire*—coarse ridicule.

Brutal—heartless. *Malignity*—intense ill-feeling. *Perverting*—misrepresenting. *Woman etc*—Goldsmith was gentle and helpless as a woman and innocent as a child.

Page 116. *Goldsmith's revenge etc.*—Goldsmith amply avenged himself upon the motley crew of critics by publishing his immortal works, the *Traveller*, etc. They are

the best defence. of his character against the malicious attacks of the critics. They are his noblest appeals to the public. *Came*—were published. *Anonymous malignity*—the foul attacks of dastardly wretches who dared not affix their names to their malicious effusions. *Pursued*—i.e., dogged his steps; attacked. *As best he might*—to the best of his capacity. *Deferring*—yielding deference to; showing respect to. *He could etc.*—The marks of respect he received from the really great men of his day, should have made him forget etc. *Libelling clan*—the infamous crew of critics, who lived by writing defamatory articles upon the great men of the time. *Clan*—tribe; body.

Paras 6 & 7. Summary. Goldsmith often made sad blunders in conversation. Sometimes he was very happy in his replies.

Bludgeon—a short stick with one end thicker and heavier than the other; the severe strictures of Johnson. *Honest Goldy*—so was Goldsmith called by Johnson. *Coterie*—a set of persons who meet familiarly for literary purposes; the Literary Club. *It could...enough*—Johnson sometimes severely castigated his adversary. *Incautious*—unwary. *For that reason*—i.e., to make us forget what is disagreeable.

If he sat next you—If a person has the misfortune to sit near such a brainless bore, such a dull and disagreeable fellow as you are, he may be allowed to drink in order to forget your existence.

Considerate towards—careful not to wound the feelings of. *Disadvantages*—see Q. V. *Entered the lists*—engaged in verbal contests with Johnson. *Lists* in the plural, means the ground enclosed for a combat; hence, *to enter the lists*—to engage in contest. *For one thing*—as a rule; generally. *Those evenings*—i.e., spent in the Literary Club.

Drifted—floated towards; turned about. *Took...turn*—turned about the definitions of phrases. *He had...way*—he carried all before him; he won an easy victory over his antagonists.

Confused...self-consciousness—His eager desire to shine in conversation, his keen sensitiveness to ridicule, his acute mortification when he failed, often made him confused.

Page 117. *Self-consciousness*—over-sensitiveness. *Temper*—cool, even disposition. *Mortified*—vexed. *Contends*—

engages in any discussion. *Addition*—increase of reputation. *Gets the better*—wins a victory.

The fable of the little fishes—Talking of fables, Goldsmith once observed that the animals introduced in them seldom talked in character. He then recited the fable of the little fishes, who saw birds fly over their heads, and envying them, petitioned Jupiter to be changed into birds. 'The skill,' continued he, 'consists in making them talk like little fishes.' *This*—i.e., to make fishes talk in simple language.

Talk like whales—Johnson's language was very grand, elaborate and antithetic. To 'affirm' and 'deny' were in *Johnsonese* to "pronounce sonorous periods of respectful profession" and "monosyllables of coldness." His grand language was therefore fit to be used by whales—huge sea-animals which sometimes attained the length of 100ft.

Sage—Johnson. Black uses the word *sage* with a tinge of sarcasm because Johnson's questions and answers were very foolish. *Rumps*—pieces of flesh from the hinder part of an animal. *Pretty...things*—delicacies. *Profoundly*—very wisely (ironical). *Practical joker*—Goldsmith; see p. 50. *Deserved*—i. e., this foolish answer. *Provoked*—called forth.

Para. 7. *Poets' Corner*—see p. 138. *The story etc.* Cf.

Once Johnson and Goldsmith took a stroll into Westminster Abbey. They stood together in Poets' Corner and surveyed the monuments of literary worthies, and the natural thought probably rose in the minds of both, "Perhaps our names, too, will one day be mingled with theirs." J. whispered the hope in a Latin verse,

Forsitan et nostrum nomen miscabitur istis.

Perhaps too our names will mingle with theirs.

They walked away from the Abbey together, and arrived at Temple Bar, where the heads of the Jacobite rebels, executed for treason, were still rotting aloft on spikes. Here G. stopped Johnson, pointed to the ghastly heads, and slyly returned the whisper,

Forsitan et nostrum nomen miscabitur istis.

Perhaps too our names will mingle with theirs.

The first *istis* refers to the eminent poets. The *istis*, which Goldsmith repeated with emphasis, refers to the beheaded felons.

Page 118. *Were confronted*—i. e., saw in their front. *Heads*—of the Jacobites who had been beheaded for treason. Their heads were exposed on spikes to strike terror into the hearts of other malcontent Jacobites. *Opinionated*—

unduly adhering to one's own opinion. *Authenticated*—proved to be true: *Thrall*—see Notes p. 127.

Tossed and gored—treated very roughly. The metaphor is taken from a mad bull attacking a person, tossing (throwing up violently) him up with its horns and then goring (piercing or wounding) him. Boswell once said to Johnson, when he had won a brilliant victory over his opponents, "Sir, you have *tossed and gored* several persons."

"*But, sir,*" he had etc.—A question was started whether people, who disagreed on a capital point, could live together in friendship. Johnson said they might. Goldsmith said they could not, as they had not the same likings and the same aversions. Johnson said that they must shun the subject on which they disagreed. "But, sir," Goldsmith ventured to say, "when people live together etc."

They will... Bluebeard—They will feel extremely tempted to talk on the subject which they should avoid; they will be placed in the self same situation in which Bluebeard's wife was placed when her husband gave her permission to look into all the rooms of the house *except one*, and she felt irresistibly tempted to look into that room.

The story of Bluebeard—The chevalier Roul is a merciless tyrant, with a blue beard. His young wife is entrusted with all the keys of the castle, with strict injunctions on pain of death not to open one special room. During the absence of her lord, the "forbidden fruit" is too tempting to be resisted, the door is opened, and the young wife finds the floor covered with the dead bodies of her husband's former wives. She drops the key in^o her terror, and by no means can obliterate from it the stains of blood. On his return, Bluebeard commands her to prepare for death, but by the timely arrival of her brothers, her life is saved and Bluebeard is put to death.—*Breüer*.

A sharp passage of arms—a severe verbal contest. The ordinary expression is 'passage *at arms*.' Cf.

On one occasion there was a dinner at the house of the Dillys, booksellers in the Poultry, at which were present several literary characters and two dissenting clergymen. The conversation turned on the subject of religious toleration, and Johnson monopolised the greater part of the conversation. Goldsmith, who was present, tried to speak, but was overpowered by the loud voice of Johnson.

Just then one of the disputants was beginning to speak, when Johnson uttered some sound, as if to interrupt him. 'Sir', said Goldsmith to Johnson, 'the gentleman has heard you patiently for an hour; pray allow us now to hear him.' 'Sir', thundered Johnson, 'I was not interrupting the gentleman; I was only giving him a signal of my attention. Sir, you are impertinent.'

Page 119. *Placidly*—in a gentle manner. *It must... ill*—when I am offended with you, the cause must be very serious. My love for you is so great that I am never offended with you for a trifling cause. *Difference*—misunderstanding. *On as easy terms*—as friendly. *Rattled away*—talked idly and rapidly. *For the rest*—with regard to other matters. *Was...champion*—powerfully defended Goldsmith. *Doughty*—valiant;—now seldom used except in irony or burlesque. *Versatility*—many-sidedness. *Dispute*—contradict. *Verdict*—judgment.

QUESTIONS & ANSWERS.

I. Describe Goldsmith's social entertainments.

Goldsmith gave a series of entertainments which were ..that he might appear in proper guise See Text, pp. 109-110.

II. Describe a "shoe-maker's holiday."

Sometimes Goldsmith would make up a rural party to enjoy what he humorously called a "shoe-maker's holiday." A shoe-maker's holiday was a day conversation. See Text, pp. 112-113.

III. What advice did Johnson give, to Goldsmith when he was attacked by the critics?

Goldsmith's increasing reputation made him an especial object of spiteful attack on the part of the literary cut-throats of the day. Johnson was a rough consoler to G., when wincing under such attacks. "Never mind, sir," said he to G., when he saw that he felt the sting, "a man whose business is to be talked of is much helped by being attacked. Sir, set the reviewers at defiance."

IV. What is Johnson's opinion of Goldsmith as a disputant? "The misfortune of G. in conversation," said Johnson, "is this, he goes on without knowing how he is to get off. His genius is great, but his knowledge is small. G., rather than not talk, will talk of what he knows himself to be ignorant, which can only end in exposing him." Goldsmith.. vexed. See Text. p. 117

V. Explain the causes of Goldsmith's failure to shine

in society. Goldsmith had suddenly risen to literary fame, and become one of the *lions* of the day. The highest regions of intellectual society were now open to him; but he was not prepared to move in them with confidence and success.

Ballymahon had not been a good school of manners at the outset of life; nor had his experience as a 'poor student' at college and medical schools contributed to give him the polish of society. He had brought from Ireland, as he said, nothing but his "brogue and his blunders," and they had never left him. The continental tour, which in those days gave the finishing grace to the education of a patrician youth, had, with him, been little better than a course of literary vagabondizing. It had contributed little to disciplining him for the polite intercourse of the world. His life in London had hitherto been a struggle with sordid cares and humiliations. He had been a tutor, an apothecary's drudge, a petty physician of the suburbs, a bookseller's hack, drudging for daily bread. Each separate walk had been beset by its peculiar thorns and humiliations. He was near forty when the publication of the *Traveller* and the *Vicar* lifted him into celebrity. We are not to be surprised, therefore, at finding him make an awkward figure in the elegant drawing-rooms which were now open to him, and disappointing those who had formed an idea of him from the fascinating ease and gracefulness of his poetry.—*W. Irving.*

VI. Characterize Goldsmith's conversation.

Goldsmith shone most in conversation when he least thought of shining, when he gave up all efforts to cope with the oracular sententiousness of Johnson and gave way to his natural impulses. Even Boswell could perceive his merits on these occasions. 'For my part', says he, 'I like very well to hear honest G.*talk away carelessly'; and many a wiser man than Boswell—delighted in these outpourings of a fertile fancy and a generous heart. In his happy moods, G. had an artless simplicity and buoyant good humour that led to a thousand amusing blunders much to the entertainment of his intimates; yet, in his most thoughtless garrulity, there was the gleam of the gold and the flash of the diamond — *W. Irving.*

VII. Goldsmith was sometimes fortunate in his witty contests. Give some instances.

(1) Goldsmith thus happily designated Johnson's robust, sophistry. 'There is no arguing with Johnson, for when his pistol misfires, he knocks you down with the butt end of it.'

(2) Johnson was called a bear for his rough manners. G. said,

Johnson has a roughness in his manner, but no man alive has a more tender heart. *He has nothing of the bear but his skin.*'

(3) Cf. the fable of the little fishes. See Text, p. 117.

(4) At supper they have a question. See Text, p. 117.

(5) Cf. the story of Goldsmith and Johnson being in the Abbey.

VIII. What was Johnson's opinion of Goldsmith as a man of letters? Whether, indeed, we take him as a poet, as a comic writer, or as an historian, *he stands in the first class.*

IX. Explain, noticing the allusions.

(a) Kelly who was his rival of the hour.

(b) Sterne found himself fourteen deep engagements.

(c) He had written a play...undeserved popularity.

(d) This is not the rugged Irishman apothecary.

(e) He permitted a freedom not very easy to discard.

(f) *The horse-collar is never far off.*

(g) *The wits of the tavern...he had the consolation of his art.*

(h) *The place of books...what is written in them.*

(i) Fame was a shuttlecock only one battledore.

(j) *No man was ever written down but by himself.*

(k) *It was not given to feel like the Monument.*

(l) It could come down heavily enough.

(m) "Yes, sir, if he sat next you," was the reply.

(n) *If you were to make little fishes...talk like whales.*

(o) *The story of Goldsmith and Johnson...Poet's Corner.*

(p) They were confronted by the heads on Temple Bar.

(q) *They will be in the situation...the story of Bluebeard.*

(r) One evening they had a sharp passage of arms.

(s) *It must be much from you, Sir, that I take ill.*

X. Write notes on. Halcyon period. Blackstone. Tyrian bloom, satin grain. Butt. *Shoe-maker's holiday*. Cooke. High jinks. Bowers of innocence and ease. Loitered over thy green. Ordinary. Templars. Literary cut-throats. Shuttlecock. Battledore. *To feel like the Monument*. Wounded to the quick. Entered the lists. Became confused in his eager self-consciousness. Tossed and gored.

CHAPTER XIV.

Para. 1. Summary. Goldsmith enters into an engagement with Griffin to write the *History of Animated Nature*.

Page 120. Consideration—regard; respect. *Engagement*—undertaking. *Animated nature*—natural history.

Insidious—lying in wait for an opportunity to attack its prey. Lien Chi writes thus about the savages of Canada. "Here they reigned for ages without rivals, and knew no enemies but the prowling bear or the *insidious tiger*." —*The Citizen of the World*. In the *Deserted Village*, G. says, Where (in America) *crouching tigers* wait their hapless prey. *But there are no tigers in America*. *Denizen*—inhabitant. *Backwoods*—the forests on the frontiers of the United States.

Safe—reliable. *Authority*—a person whose opinions and statements may be believed. *Bargain*—contract.

Page 121. *Entertaining*—amusing. *Tackled*—took up; began to work at the treatise earnestly. *Another... retreat*—G. had given up the 'shoe-maker's paradise' and had taken a room in a farmer's house on the Edgware Road.

The Lusiad—the great poem written by Camoens, the epic poet of Portugal. *The Lusiad* is a gallery of pictures, in which the great achievements of Portuguese heroism are represented. It was translated into English by William Julius Mickle, a Scotch poet, the author of the ballad of *Cumnor Hall*. *Scraps*—fragments; bits. *Scrawled*—written inelegantly. *In hand*—in the course of preparation. *Florus*, *Entropius*—Latin historians. *Vertot*—a French historian. He wrote the *History of the Roman Revolutions*.

Para. 2 Summary. It is a great pity that Goldsmith wasted his time in compiling histories and biographies instead of applying himself wholly to works of imagination.

Involved him in—induced him to entangle himself with. *Parnell*—an Irish poet. He was the author of *The Hermit*.

But the depressing...it—But it is a matter of great pity that G., who could write such lovely poems as the *Traveller*, should have devoted his magic gifts to compiling histories, a task which could safely have been entrusted to men of mediocre abilities. *Depressing*—disheartening.

Page 122. *Happy...expression*—'the *curiosa felicitas* of expression, the magic use of words.' *Fair compromise*—reasonable settlement. *Appearance*—publication. *Works of imagination*—poetry, drama, etc. *Echo*—repeat. *Trusted to*—depended solely upon his poems for his bread and bed. *Academic dinners*—annual dinners in connection with the Royal Academy of Arts (founded in 1768) of which Goldsmith was appointed Professor of History.

I cannot afford...starve—At the annual dinner of the Academy, Lord Lisburn made complimentary enquiries after a new poem which G. was writing. G. answered, "If a man tries to earn his livelihood only by writing poetry, he will surely be compelled to starve; for poetry is not much appreciated by the public. I have found productions in prose much more sought after, and better paid for. One can enjoy the luxuries of life by compiling histories, etc.

Court—pay my addresses to; devote all my time to. *Draggle-tail*—lit. a slovenly woman who suffers her gown to become dirty by being dragged in the mud.

Draggle-tail muses—i.e., the goddess of poetry, who suffers her votaries to live a miserable life of want and poverty, like a slattern who suffers her gown to become soiled by being dragged in the mud. *Make shift*—manage.

Cast...mould—i.e., possessed of a nobler spirit which could rise above good clothes and luxuries of life. It would have been a very happy thing if Goldsmith had the strength of mind to spurn at the luxuries of life and devote himself to the muses, preferring a life of plain living and high thinking. *Take*—welcome; receive. *As he is*—with all his good and bad qualities. *What...us*—the books he has left us for our instruction and amusement.

Para. 3. Summary. The *Deserted Village* was published in 1770. It is clear bird-singing, but there is a pathetic note in it.

Grateful—pleasant. *Forced labours*—hack-work.

Page 123. *Thrown out*—hinted; given expression to.

Have we...useless ore—Have we not seen in Britain the labouring classes, who are their country's pride and who defend the laws and liberties of the land with their life-blood, sacrificed for the sake of sordid wealth which can produce little good? The passage is rather obscure. It may mean that the poorer classes have left their mother country under the pressure of poverty and have emigrated to foreign lands where they may acquire wealth and live happily; or it may mean that the Government, actuated by greed of gold, have tried to conquer foreign countries and have thus wantonly sacrificed the lives of brave Britons.

Peopled—thickly populated. *Round Britain's shore*—everywhere throughout Britain. *Useful sons*—Note the antithesis between useful sons and useless ore. *Exchanged for*—sacrificed for the sake

of. *Useless ore*—wealth which is useless when compared with the precious lives of brave Britons. *Ore*—lit., metal in its impure state; here used poetically for 'gold', 'wealth.'

Seen all...waste—Have we not seen how her splendid successes in war have only served the purpose of bringing on destruction rapidly—like currents of air, which make the candles shine with a brighter lustre, but which soon waste them. Her victories, brilliant and glorious as they are, are bought at the cost of many noble lives. The country is denuded of its peasantry and thus hastens to destruction. Cf. The paths of glory lead but to the grave.—*Gray*.

Triumphs—victories. *Flaring*—burning with waving flame, under the influence of a current of air. *Tapers*—candles. *Brightening*—giving out a brighter light. This is hardly correct; for the light of a candle, when exposed to the wind, does not become brighter although it is wasted quickly. *As*—in proportion as.

Seen opulence...repose—Have we not seen millionaires, actuated by a desire of making a parade of their vast riches, cause entire villages to be depopulated, and rear magnificent mansions over fields which were once dappled with trim cottages. To make room for their princely palaces, their artificial lakes, their splendid parks, their extensive out-houses, the men of wealth and pride take up a space that would have supported many poor people.

Opulence—riches; wealthy men. *Maintain her grandeur*—keep up a lordly style of living. *Lead...train*—i.e., cause villages to be depopulated with stern measures. *Train*—(L. *Traho*—I draw) retinue; a long line of followers and attendants.

Scattered hamlets—small villages scattered here and there. *Hamlet*—(O.E. *ham*—an abode, *let*—little; a collection of little abodes or homes) a small village having no parish church. *Rose*—appeared.

Barren—unproductive, because the fields are converted into parks, lakes, etc., and therefore produce nothing. *Solitary pump*—the magnificence of "one only master." *Repose*—rest inf. mood.

Have...we main—Have we not seen the prosperous village depopulated at the imperious command of the sons of pleasure? Have we not seen the obedient son, the father worn out with years, the modest house-wife, and the bashful maiden, compelled to leave their dear homes, cross the Atlantic Ocean and settle in America?

Pleasure—abs. for con., man of pleasure. *Long-frequented*—which had been inhabited for a long time. The word many mean populous (L. *Frequens*—crowded). *Fall*—be destroyed. *Beheld*—have we not beheld. *Sire*—father. *Melancholy train*—Cf.

Downward they move, a melancholy band,
Pass from the shore, and darken all the land.—*D.V.*

Traverse wander over. *Western main*—The Atlantic Ocean, which is to the west of Europe. *Where wild...sound*—see Notes p. 135.

Elsewhere—in his earlier writings. *Conversation*—Cf. He told Sir Joshua Reynolds, "I have, by sundry excursions into various parts of England, verified my fears of the tendency of overgrowing wealth to depopulate the land." "Some of my friends," said G. to a friend, "think this depopulation does not exist; but I am myself satisfied of the fact. I remember it in my own country and have seen it in this."

Got it...head—came to believe. *Parent*—source. *Political economist*—one conversant with that branch of political science or philosophy which treats of the sources and methods of production and preservation, of the material wealth and prosperity of nations. *Sanctions*—confirms. *Four lines*—the last four lines of *D. V.* Cf. *That trade's proud empire...and the sky*. See Text, p. 130. *Returning*—discussing again. *Objection*—see Notes, p. 27; Q. I.

The softening...years—As things, which are seen through the mist, appear shorn of their harsh features and possessed of more beauty than they really have, so the petty Irish village, which was mentally seen by G. after the lapse of 18 years, seemed to him more beautiful than it really was.

Page 124. *Circumstances*—incidents. *Surrounding*—connected with. *Forced migration*—compulsory exile.

It is...bird-singing—The poem is sweet and simple and spontaneous as the song of a bird. *Pathetic note*—tone of sadness. *Imaginary ramble*—In the poem Goldsmith represents himself as wandering over the Deserted Village, and visiting all the haunts of his youth.

I still had...down—In all my wanderings and griefs, I always cherished the hope of living a peaceful life in my humble home in this lovely village of the plain, in order to crown or render completely happy the last days of my life. *Crown*—make happy. *Crown* should be taken with *lay down*; I had hopes to lay me down amidst bowers in order to crown etc. *Lay me down*—live a peaceful life. The expression may mean 'to die.' *Me*—myself.

To husband...repose—I always harboured the hope of prolonging my life in my old age, by living a peaceful life, free from the corroding cares and anxieties of the world, as a candle may be

prevented from wasting too soon by shielding it from strong currents of air. *Husband out*—use frugally ; prolong. *Life's taper*—life is compared to a candle. *At the close*—when the candle is near its socket ; in old age. *Flame*—the spark of life.

I still had...I saw—I always entertained the hope of making a display of my knowledge which I have gathered from books—for pride attends the puny child of dust even to the grave—and of gathering in the evening a company of persons round my fire-place and telling them all the wonderful things I had seen and the miseries I had suffered. *Pride*—vanity. *Attends*—follows us like a shadow. *Book-learned skill*—knowledge derived from the study of books. *Fire*—fire-place. *Tell*—supply them. *Fell*—suffered.

And as a hare...at last—As a hare, who is chased by dogs and hunters, desires earnestly to come back to the place whence he started in the morning, so I always yearned, the miseries which I have so long endured being over, to return to my native village and end my life in peace and tranquility. Cf. Whatever vicissitudes we experience in life, or whosoever we wander, our fatigued wishes still recur to home for tranquility. *We long to die in that spot which gave us birth.*—*The Citizen of the World.*

Hounds—fleet dogs that hunt game by scent, *Horns*—i.e., hunters blowing horns. *Pants to*—runs breathlessly for. *At first*—in the morning. *Past*—being over ; an absolute construction.

And as a hare...at last—How touchingly expressive are these lines, wrung from a heart which, amidst a thousand follies and errors of the head, still retains its child-like innocence of the heart, and which, doomed to struggle on to the last amidst the din and turmoil of the metropolis, had ever been cheating itself with a dream of rural quiet and seclusion—*W. Irving.*

There are few things in the range of English poetry more deeply touching than the closing image of the lines which show the hunted creature panting to its home. It was a hope continually at his heart ; but alas, the hope was idle for him.—*Forster.*

Page 125. *Identified*—proved to be the same. There was a huge overgrown bush in Lissoy which was supposed to be the hawthorn bush mentioned in the poem.

Indefatigable—always trying to hunt out relics of Goldsmith. *Tourists*—‘literary pilgrims.’ *Cut...souvenirs*—cut up root and branch in order to furnish relics. *Souvenirs*—(*French*) mementoes ; keepsakes. *Consequence*—importance.

Insist—maintain persistently. *Lissoy idealised*—Lissoy

seen through the eye of the imagination and painted as far lovelier than it really was, *The thing...itself*—The description of the village is true to nature. It may be an English village. It may be an Irish village. But it is a real village. There is nothing unreal, unnatural, or impossible in his description. *It is not that...atmosphere*—The description is so true, so natural, so realistic, so graphic and vivid, that we not only see the village as one sees things painted in a picture, but we think that we are actually present there, that we are *breathing* the air of Lissoy, that we are listening to the village murmur rising from the hill.

Various cries—different sounds. *Thrill the hollow silence*—pierce the silence which was hollow or empty till it was thrilled by the various cries.

At evening's close—when the day died. *Of*—often; adv. qualifies *rose*. *Village murmur*—'various cries'. *Rose*—was wafted up the hill. *Careless steps*—transferred epithet, steps of the man whose mind was free from anxieties. *Careless*—not negligent, but free from care. *Mingling notes*—the different sounds blended together. *Softened*—mellowed. *Below*—the village at the foot of the hill.

Responsive—singing in answer to. *Sober*—quiet. *Herd*—cattle or kine. *Lowed*—cried. *Gabbled*—cackled. It is an onomatopoeic word—a word formed in imitation of the sound of an animal.

Pool—pond. *Playful*—sportive; or, desirous of playing after the long task hours. *Let loose*—set free. *Bayed*—barked at. *Whispering wind*—the sighing sound of the breeze. *That spake...mind*—that showed that the mind of the laughter was free from care.

Para. 4. Summary. The description of the village is true to nature. But the story of its destruction is very improbable.

Romantic—such as does not exist in nature, but can only be found in fiction. *Impossible*—i.e., unnatural.

There are...Lissoy—In Goldsmith's *Deserted Village* there are no unnatural, improbable characters like the old and young Norvals in Home's tragedy of *Douglas*; see p. 55.

Norvals—There are two Norvals in the tragedy. The old Norval is a shepherd, who brings up as his son young Norval, who is really the son of Lady Randolph. The life of young Norval is full of the wildest and most improbable incidents. *Old woman*—G. in his imaginary ramble through Auburn, came across an old woman, who alone was

.....left of all the harmless train,
The sad-historian of the pensive plain.—D. V.

They—people ; used indefinitely. *Cresses*—a kind of plant used as a salad. *Cabin*—cottage. *Mrs. Hodson*—sister of Goldsmith ; see p. 24. *Took*—considered. *They may... contributed*—Goldsmith may have derived the traits of the village preacher's character from all the three persons.

Paddy Bryne—see Notes p. 16. *Pensive tenderness*—affecting pathos. *Demure humour*—sober witticism.

Page 126 *Beside*—near ; close to. *Straggling fence*—the fence was made of furze plants, the branches of which, being untrimmed for a long time, shot too far. *Skirts*—runs along the edge of. *With blossomed furze*—adorned with a profusion of beautiful yellow flowers of the furze—a thorny ever-green shrub.

Unprofitably gay—The rich golden flowers of the furze were very gay or beautiful, but they were unprofitable—because they served no useful purpose, or because there was none to appreciate their beauty, or because they had no sweet fragrance. *Noisy mansion*—school-building full of boys, who read their lessons aloud. *Skilled to rule*—conversant with the art of maintaining discipline. *Village master*—Paddy Bryne ; see p. 16. *Severe*—strict in discipline. *Stern to view*—with a face which struck terror into the hearts of the boys. *I knew well*—I too often felt the force of his cane. *Truant*—a boy who stays out of school without leave. *Knew*—was flogged by him.

Well had...face—The schoolboys, who quaked with fear on anticipating a severe flogging, had learned to guess whether the day would pass off well or not by examining the expression of his face when he entered the school in the morning. *Boding*—anticipating evil. *Tremblers*—trembling schoolboys. *Learned*—by sad experience. *Trace*—anticipate. *Day's disaster*—the misfortune (flogging) that would befall them in the course of the day. *Full well*—loudly.

Counterfeited glee—affected mirth ; for if they failed to laugh at the jokes of their master, they knew that they would have soon to laugh out of the other side of the month. *Full well*—very quickly. *Busy whisper*—transferred epithet ; the whisper of the boys who were busily engaged in circulating the news. *Circling round*—passing from one boy to another. *Dismal tidings*—the dreadful news. *Aught*—anything. *Fault*—does not rhyme well with *ought*. *Was in fault*—was to blame ; was the cause of his severity.

It was certain—Note the demure humour. It might seem almost incredible that one and the same man should be able to read and work out sums in arithmetic. Nevertheless it was a fact. No man

could gainsay that the schoolmaster possessed these rare talents. *Cipher*—do sums in arithmetic. *Lands...measure*—calculate the area of a piece of land. *Terms*—the times in which a court is held for the trial of causes. There were four terms during which the superior courts were open: Hilary, Easter, Trinity, Michaelmas.

Tides—the seasons of movable festivals; as *Eastertide*. These festivals occur on different dates in different years. Cf. The high tides in the calendar.—*Shaks*. *Tides*—may also mean high tides and low tides. Cf. To foretell by calculations sage, the ebb and flow of tides.—*Wordsworth*. *Presage*—predict; foretell. *Even*—what is most strange. *The story ran*—it was commonly reported.

Gauge—measure the contents or capacity of casks, pipes etc. by means of a *gauge*, an instrument for measuring capacity. *Parson*—the priest who was of course the proper person to judge of the schoolmaster's talents. *Vanquished*—defeated in discussion.

Still—even though he got the worst of it. *Words.. sound*—big and bombastic words pronounced with marked emphasis and great vehemence. *Words..length*—long words are generally used by learned men. *Thundering sound*—high-sounding. *Gazing rustics*—villagers staring upon the schoolmaster in wonder. *Still they etc.*—the longer they looked upon the schoolmaster and listened to his thundering words, the more surprised they became. *One small head*—a small, ordinary human head.

Ale-house—Goldsmith gives a graphic description of the village inn. *Profound*—(sarcastic) foolish. Cf.

The village statesmen talked with looks profound.

And news much older than their ale went round.—*D. V.*

Crisis—a catastrophe. The destruction of Auburn.

Auburn delenda est—Auburn must be destroyed. After the Third Punic War, Rome determined to destroy her once formidable rival Carthage. The Senate, hounded on by Cato, decreed—*Delenda est Carthago*—Carthage must be destroyed. *Weeds*—plants injurious to the crop. *Rushes*—straws.

Page 127. *Discharges*—sends to other lands. *Surplus*—excess; extra. *Wrench of parting*—agony of mind suffered when one leaves one's house and country.

The man...pride—the proud rich man. *Takes up*—occupies. *A space*—an extensive area of land. *Supplied*—supported. *Lake*—artificial lake. *Extended bounds*—extensive area. *Equipage*—carriages, etc. *Seat*—lordly mansion. *Solitary sports*—sports which only the lord of the mansion enjoyed. *Indignant*—angrily; adv. *Spurns*—kicks away; removes. *Green*—village.

In our own day—"It is a melancholy thing to stand alone in one's country," said Lord Leicester, who built Holkham, when complimented on the completion of that princely dwelling. "I look round, not a house is to be seen but mine. I am the giant of the Giant-castle, and *have eat up all my neighbours.*" *Having...riches*—believing that wealth can do everything. *Visible from...windows*—Cf.

Whose eyes from under a pyramidal head

Saw from his windows nothing save his own.—Tennyson.

Solitary instance—an only example. *Theory*—the general proposition. *Inimical*—antagonistic.

It is poetical...the plain—Goldsmith decided to doom sweet Auburn to destruction. He was led to do so, not because the principles of political economy taught him that the growth of wealth really led to the destruction of happy villages, but because his fine poetic instinct told him that a sad ending of the poem would move the feelings of his readers more powerfully than a happy *denouement*.

Exigency—necessity. *Decreed*—ordained. *Fenceless commons*—fields or pasture-lands, which belong not to any particular individual, but to all the villagers, and which are therefore not enclosed by fences. *Seized upon*—appropriated.

To see—i.e., the sight of profusion waits him there; inf. mood, nom. to waits understood. *Profusion*—abundance. *Must not share*—is not destined or fated to enjoy. *Ten thousand*—innumerable. *Baneful arts*—industries which destroy the health of the artisans. *Pamper luxury*—lead to the full the tastes of luxurious men. *Thin mankind*—doom to premature death the poor workers.

Page 128. *Turn thine eyes etc.*—Do you really think that people live a gay life in town? If so, cast your eyes upon that frail female form lying on the street and your delusion will be dispelled.

Blest in—happy in the possession of. *Innocence distressed*—innocent girls brought to an unhappy plight. *Might adorn*—might have adorned. *Sweet as...thorn*—As sweetly as the primrose which is seen beneath the thorn; or just as the primrose looks forth modestly beneath the thorn. *Now lost to all*—She has now lost everything—her home, friends, etc. *Betrayer*—seducer. *Lays...head*—lies cold and shivering. *Pinched with*—suffering acutely from.

Heavy—sad. *Luckless*—unhappy. *Idly*—foolishly; thoughtlessly. *Ambitious...town*—desirous of living a gay life in town. *Wheel*—

spinning wheel; her simple occupation of spinning. *Robes...brown*—simple dress of a dark, reddish colour.

These poor shivering females have once seen happier days, and been flattered into beauty. They have been prostituted to the gay luxurious villain, and are now turned out to meet the severity of winter. Perhaps, now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible, or debauchees who may curse, but who will not relieve them.—*A City Night Piece*.

Pre- Wordsworthian age—the period before W. was born.

Wordsworth—1770-1850: a distinguished English poet. He was the author of the *Excursion*, the *Prelude* and a large number of small pieces. He was not only the poet, but the worshipper and priest of Nature. He taught that "the supreme function of the imagination is to dignify commonplace incidents, and to breathe grandeur upon the very humblest face of human life." He taught

*How verse may build a princely throne
On humble truth.*

*A primrose...primrose**—little attention was paid to commonplace things. These little flowers, which are so abundantly found in woods and pastures, received little attention before the times of Wordsworth. It was W. who found in these flowers "thoughts too deep for tears."

Primrose—(L. *Primus*—first, *Rosa*—rose) a genus of plants with fine colours and soft delicate beauty; so called because of their early appearance. *Sentiment*—tender thoughts and feelings. *Infuse*—instil; shed. *Received...expression*—was ever more felicitously expressed. *Surcharged...quantity*—full of poetry. *Conspicuously absent*—notably wanting. *Essay on Man*—see p. 133. *Distant scenes*—i.e., America. *Proscribed*—exiled; (L. *pro*, before, *scribo*, I write. The sense of this word originated in the Roman practice of writing the names of persons doomed to death, and posting the list in public.)

Page 129. *Torrid tracts*—tropical countries parched with heat. *Fainting steps*—trans. epithet, the steps of men who are extremely weak and exhausted. *Wild Altama*—trans. epithet; the Altama a river in Georgia, flowing through a desolate and uncultivated

* A primrose by the river's brim,
A primrose only was to him,
A primrose, nothing more.

country. *Murmurs to . . .*—makes a soft murmuring noise in response to, or as if sympathising with, the sufferings of the exiles.

Pleasure past—happiness being over; absolute cons. *Hung*—lingered. *Last*—i. e., look. Note the suppression of the cognate accusative. *Face . . . deep*—i. e., cross the vast ocean. *Distant*—stretching to a vast distance. *Returned*—came back to their homes.

Methinks—it seems to me; *me* is a dative. *Pondering*—absorbed in thought. *Rural virtues*—the rustics possessed of excellent moral qualities. *Down*—they move down to the sea-shore. *Anchoring vessel*—the ship riding at anchor. *. . . sails*—unfurls. *Idly*—uselessly; as the ship was anchored, the sails were of no use. *Flaps*—flutters.

Pass . . . strand—The departure of the rural virtues from Britain threw a gloom over the whole country. *Strand*—is used for the whole country. *Contented toil*—hardworking peasants, who were perfectly happy with their lot. *Hospitable care*—people who discharged the duties of hospitality with the greatest care or attention. *Connubial tenderness*—husbands and wives tenderly attached to one another. *Are there*—are among the melancholy persons who are going to leave the land. *Piety*—devout men.

With wishes . . . above—who do not care at all for earthly joys and whose 'serious thoughts have rest in heaven'. *Steady loyalty*—men warmly devoted to their king and country. *On Torno's side*—in the Polar world, where bleak blasts freeze the sea, and in torrid tracts where the sun 'sheds intolerable day.' *Torno*—a town nestled amidst high hills on the river Torno in Sweden. *Cliffs*—rocky hills. *Pambamarca*—the name of a peak of the Andes in South America.

Poetry—an instance of the figure Apostrophe, by which the writer breaks off from the previous method of his discourse and addresses in the second person, some person or thing, present or absent. *Maid*—the goddess of poetry. The muses are virgin goddesses.

Still first . . . invade—The spirit of poetry is the first to abandon a place where people give themselves up to dissipation. *Sensuality* incapacitates people from producing as well as enjoying poetry. *To fly where—to fly from the place which*. *Invalde*—attack.

Page 130. *Degenerate . . . shame*—shameful times when men have become corrupted. *Catch*—captivate. *Decried*—condemned.

My shame . . . pride—Poetry is the cause of my shame in public, for poetry is so much neglected now-a-days that I am despised for being a poet; but when I am alone, I am proud of being a poet,

* * "You know how I shun authors,"—said Horace Walpole to one of his correspondents. "*Letters are not held in honour in London. The taste for literature is decayed with the barbarians who inhabit the banks of the Thames.*"—*Hume*.

for I know that listening time will reward my poems with sacred praise. *Source...bliss*—When I write poetry I forget all my miseries and feel supremely happy. *Source...woe*—my writing poetry is the cause of my poverty. Cf. I cannot afford to court the druggletail muses, my Lord and have good clothes. See Text p. 122.

Thou foundest .so—I was a poor man when I first took to writing poetry, and I am a poor man still.

Thou guide .excel—Poetry kindles our imagination and stimulates our mind to attain excellence in the nobler arts of poetry, painting, and philosophy. *Nobler arts* are opp. to mechanical or industrial arts. *Nurse...virtue*—Poetry illumines and purifies the heart and kindles in us a desire of living a virtuous life. The noble deeds of the heroes of old are enshrined in poetry. By studying poetry we are led to follow their foot-steps and practise those virtues which have put the crown of glory upon their heads. Cf.

Blessings be with them, and eternal praise,

The Poets, who on earth have made us heirs

Of truth, and pure delight, by heavenly lays. — Wordsworth.

Thy voice .tried—the influence of poetry be exerted. *Equinoctial fervours*—the burning heat of the tropical regions. *Glow - shine*; prevail. *Where winter .snow*—in the polar regions where both land and sea are covered with snow in winter.

Still let thy .clime—Let the sweet and serene influence of poetry which cannot be injured by the destructive influence of time, teach men to be contented with their lot—to bear the blazing heat of the torrid regions as well as the biting cold of the polar world. *Redress*—alleviate. *Rigours*—severities. *Inclement*—intensely hot or cold.

Aid...strain—Help the cause of truth, instil noble truths and principles into the hearts of men, by thy sweet musical powers. *Slighted*—neglected. *Persuasive*—convincing. *Rage of gain*—the passion for wealth or lucre. We now say 'rage for gain.' *Native strength*—natural, innate source of vigour; such as a bold peasantry etc.

That trade's proud .the sky—Teach men that the empire, which is indebted for its glory and splendour to trade or commerce alone, is doomed to destruction in a very short time, even as a pier or embankment, which is constructed with great labour and care, is suddenly washed away by the rolling billows of the ocean. Teach men that the state, which depends for its growth and prosperity upon agriculture and not upon foreign trade, can resist the destructive influence of time, even as the rocks, which are possessed of native strength, withstand the fury of the ocean-waves and terrible tempests. These four lines were contributed by Johnson.

Proud—haughty; splendid. *Hastes*—hastens. *Labour'd*—constructed with great labour. *Mole*—a massive work of masonry laid in the sea, before a port, in order to defend it from the violence of the waves. *Power*—state. *Defy*—resist. *The sky*—storms.

Increase of power begets increase of wealth ;

Wealth luxury, and luxury excess ;

Excess, the scrofulous and itchy plague

That seizes first the opulent, descends

To the next rank contagious, and in time

Taints downwards all the graduated scale

Of order, from the chariot to the plough.—*Cowper*.

The position...fashion—Though there have been several changes in the mode of literary composition, e.g., didactic poetry has given place to romantic, objective poetry to subjective, sentimental dramas to real and natural ; though several works, which in their day had been lauded to the skies, have now departed from the memory of mankind, the *Deserted Village* has always retained its place in the first rank of English poetry. *Fluctuations*—changes.

New experiment...method—new modes of writing poetry ; e.g., Tennyson's *Maud* exhibits the most subtle and recon-dite art in its structure ; Swinburne's tragedy of *Atlantis* has been written in the Greek form. *Familiar strain*—the style of poetry with which we are acquainted from the days of our childhood. *Foreign graces*—subtilities or beauties of French or Italian poetry. *Irishman*—Goldsmith.

Page 131. *Consequence*—importance. *Essentially*—really

Para. 7. Summary. The poem met with immediate success.

Immediate success—The *Deserted Village* was published on the 26th May, 1770. Its success was instant and decisive. A second edition was called for on the 7th of June, a third on the 14th, a fourth on the 28th and a fifth on the 16th August.—*Forster*. *Ingenious*—skilfully chosen.

Terms—words. Cf "The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you." *Returned the compliment*—made public acknowledgment and return of the honour. *Painting a picture*—Sir Joshua Reynolds painted his picture of *Resignation*, had it engraved by Watson, and inscribed upon it these words : "This attempt to express etc." *Attempt*—picture.

This is a misfortune...starvation—It is a thousand pities that we do not know what sum he got for the poem. We would have then been able to know whether there is any truth in the remark that a man who devoted himself solely to writing poetry would run the risk of perishing for "lack of bread." *Draggle-tail muses*—see Notes p. 198. *Surmised*—supposed; conjectured. *Implored*—entreated. When G. was writing the *Enquiry*, he addressed to his friends and relatives in Ireland a series of letters to secure subscribers for the book. *Taken...pillow*—see p. 53.

Para 8. Summary. Goldsmith's letter to his brother.

Labour of love—the composition of the *Deserted Village* which he liked and loved so much.

Page 132. *Through the press*—i.e., printed. *Flourishing*—glowing. *King*—George III.

Honours...a shirt—As lace ruffles, which are ornamental appendages to a garment, are of no earthly use to a man who has no shirt to which he might attach them, so honours are of little use to me who have much ado to keep the wolf from the door. *Honours*—titles etc., (here) the honorary professorship of History in the Royal Academy. *Situation*—poor condition. *Ruffles*—strips of lace or cambric plaited and used as trimmings. *Legacy*—a gift of money by will. *Lawder*—the son-in-law of uncle Contarine. He married Jane Contarine. *Foregoing*—giving up. *Reference*—allusion. *Achievements*—triumphs. *Pardonable*—excusable, 'for pride attends us still'. *Cousin Jenny*—Jane Contarine, the daughter of his uncle, Contarine. *Miniature*—a very small painting or portrait. *Faulkenor's*—i.e., the hotel kept by Faulkenor. *Friends...the Shannon*—Irish friends. The Shannon is the largest river in Ireland. It falls into the Atlantic after a course of 220 miles. *Mezzotinto prints*—portraits printed from mezzotinto plates. *Mezzotinto*—a manner of engraving on copper or steel.

Page 133. *Account for*—explain. *News, news, news*—Cf. "Tell me about my mother, my brother Hodson, and his son; my brother Harry's son and daughter, my sister Johnson, the family of Ballyoughter, what is become of them, where they live and how they do. A sheet of paper filled with news of this kind would make me very happy".

QUESTIONS & ANSWERS.

I. Why did not G devote himself wholly to works of imagination ? See expl. of *I cannot afford to starve*. See p. 198.

II. Quote the lines in the Traveller in which G. threw out the leading idea of the Deserted Village.

Have we not seen, round Britain's peopled shore, ..

And Niagara stuns with thundering sound ? (See Text, p. 123)

III. What objection has been urged by Macaulay against the poem ? How does Black meet it ?

See Questions I and II. (p. 27).

IV. Give in your own words a brief sketch of the village master. The village master was a strict disciplinarian and was a firm believer in the doctrine—Spare the rod and spoil the child. Yet he was a kind-hearted man. The ardent love he had for learning was the cause of his severity. He had a large collection of jokes. He was a master of many arts. He could write and work sums in arithmetic. He could measure lands, and by sage calculations presage terms and tides and it was reported that he could even gauge. He had a wonderful power of arguing, for even when defeated in argument he could argue still.

V. Give the moral of the poem

Teach him, that states of native strength possessed ..

As rocks resist the billows and the sky. See Text, p. 130.

VI. Explain.

(a) A writer whose acquaintance with ..authority.

(b) But the depressing thing is that Goldsmith ..to do it.

(c) *I cannot afford to court the draggle-tail muses*, ..starve.

(d) And there is little use in regretting ..he has left us.

(e) It is clear bird-singing ; but there is a pathetic note in it.

(f) And we know that this is true..."hollow silence."

(g) *It is poetical exigency rather than political economy* ..plain.

(h) Goldsmith wrote in a pre-Wordsworthian age ..primrose.

(i) The position of which...fluctuations of literary fashion.

(j) This is a misfortune ..without risk of starvation.

(k) Have we not seen, round Britain's...solitary pomp repose.

(l) I still had hopes, my latest hours...from wasting by repose.

(m) And as a hare whom hounds...die at home at last.

(n) To see profusion that he must not share...thin mankind.

• (o) When idly first ..she left her robes of country brown.

(p) Sweet as the primrose peeps beneath the thorn.

- (g) Even now, methinks, I see the rural virtues leave the land.
- (r) Thou sweet Poetry...nurse of every virtue, fare thee well.
- (s) Where'er thy voice be tried on Torno's cliffs...olive.
- (t) Teach erring man...as rocks resist the billows and the sky.

VII. Explain noticing the allusions.

- (a) There are no Norvals in Lissoy.
- (b) And then comes Paddy Bryne.
- (c) Auburn *delenda est*.
- (d) Honour to one in my situation are...ruffles...wants a shirt.

VIII. Give brief sketches of the leading characters of the poem. (a) There is the Village Preacher contributed. (Text, p. 125). (b) The Schoolmaster. See answer to Q. IV. (c) The woman who gathered crosses in the ditches. She has been identified with Catherine Geraghty. The "broken soldier" has also been identified with Dermott, a retired soldier.

IX. Discuss Goldsmith's political economy.

In the *Deserted Village* Goldsmith inveighs against wealth and luxury. He says that wealth causes depopulation. The man of wealth and pride...from the green. (See Text, 127). He says that in towns thousands of baneful arts combine to pamper luxury and thin mankind. He says that luxury saps the strength of cities. These views are hardly sound. What he says in the *Citizen of the World* is the best refutation of his argument that wealth and luxury are inimical to the prosperity and well-being of a state.

Examine the history of any country remarkable for opulence and wisdom, you will find they would never have been wise had they not been first luxurious; you will find poets, philosophers, and even patriots marching in luxury's train. Whatever we may talk against it, luxury gives us a desire of becoming more wise. Not our knowledge only, but our virtues are improved by luxury.

X. Give the gist of Black's remarks on the destruction of Auburn. The destruction of Auburn is no doubt the most improbable part of the poem...plain. See Text, pp. 126-127.

XI. Point out the beauties of the *Deserted Village*.

The *Deserted Village* is one of the most graceful and touching poems in the English language. It is clear bird-singing; but there is a pathetic note in it. It is eminently realistic. It is not that one sees the place as a picture, but that one seems to be breathing its very atmosphere, and listening to the various cries that thrill the "hollow silence." The poem is natural and true. There are no Norvals in Lissoy. Everything is simple and natural. We visit the clergyman's fireside; look in on the noisy school; and sit in

the ale-house to listen to the profound politics talked there. The pathetic side of the emigration is presented most powerfully. Though written long before the time of Wordsworth, we find occasional lines full of Wordsworthian beauty and simplicity. Cf.

Sweet as the primrose peeps beneath the thorn.

Where wild Altama murmurs to their woe.

XII. Write notes on. Insidious tiger. A denizen of the backwoods of Canada. As entertaining as a Persian tale. Tackled. *The Lusiad*. Vertot. Draggle-tail muses. Recorded conversation. Political economy. The softening and beautifying mist of years. Hollow silence. They may all have contributed. Demure humour. Blossomed furze unprofitably gay. Terms and tides presage. Wrench of parting. Solitary sports. *Essay on Man*. Fluctuations of literary fashion. New experiments of the poetic method. Foreign tricks and graces. The poem met with immediate success. No longer implored to get subscribers. Taken the world for his pillow. Friends over the Shannon. Mezzotinto prints.

CHAPTER XV.

Para. 1. Summary. G.'s poetical epistle to the Hornecks.

Page 134. *Well assured*—firmly established. *Proposed etc.*—thought that he would indulge himself in. *Relaxation*—recreation. *Mrs. Horneck*—see p. 91.

A foolish attempt...romance—Several of the biographers of Goldsmith have tried to show that the intimacy of G. with the *Jessamy Bride* soon developed into friendship, and friendship assumed something of a more tender nature; that she made a complete conquest of his heart and that he harboured in his heart a romantic attachment for her.

Weave out—fabricate; compose. *Imaginary romance*—a love story which has no foundation in fact.

Mandate—order; invitation. *Go to pot*—go to destruction; come to an end of usefulness (colloq.).

Page 135. *Sent*—i. e., the invitation. *Before night*—yesterday. The invitation was written to G. at the last moment. *As I hope to be saved*—(an oath) may Satan seize my soul if I do not tell you the actual facts.

* *I put...duds*—As there was some doubt as to whether the dinner party would be given or not, I did not take the

trouble to get myself shaved, or dress myself for the occasion. *Put off*—postponed. *Shaved*—every gentleman, who does not grow a beard, shaves himself before going to company. *Make bold*—connect with “to meddle in suds.”

While...cold—while it was not perfectly settled that the dinner would be given and that I should be asked to join the dinner party. *Cold*—doubtful; not perfectly certain.

Suds—water impregnated with soap, esp. when worked up into froth. *Suds* are applied to the chin preparatory to being shaved. *To meddle in suds* is therefore to shave one's self. Cf. *In the suds*—to be in difficulty. *Duds*—tattered garments; clothing of inferior quality (*colloq.*). *Put...duds*—a jocular way of saying “dress myself.” *Horneck*—Mrs. Horneck. *Nesbitt*—a Devonshire gentleman who was invited to the dinner. *Baker*—Doctor (afterwards Sir George) Baker, the physician of Reynolds. *Rit*—little wife (*colloq.*).

Kauffman—Angelica Kauffman, the daughter of a Swiss painter and the most celebrated of the women painters. She was much helped by Reynolds, whose portrait she painted. Reynolds introduced her to the great nobles and placed her name in the list of the members of the Royal Academy. *The Jessamy Bride*—see p. 91. *Crew*—company. *Reynoldses two*—Sir Joshua Reynolds and his sister Miss Reynolds. *Little Comedy*—see p. 91.

The Captain in lace—Charles Horneck, the only son of Mrs. Horneck. His sisters playfully called him ‘the Captain in lace’, he having lately entered the Guards. *In lace*—wearing a laced coat. *Vext*—annoyed at the invitation coming too late. *Stray...text*—digress from the subject-matter of the epistle. He has been telling something of importance about Charles, but he stops short. *Rue*—be sorry for my absence. *Devonshire crew*—the Reynoldses and the Hornecks came from Devonshire. *One of my state*—such a literary lion as myself. Note the humour. *'Tis Reynolds's...stray*—Reynolds always acts thus foolishly. *Stray*—wander away. *Angelica's...him*—Angelica also delights to act in a forgetful manner like Reynolds. *Good worships*—excellent maidens. *They*—Reynolds and Angelica.

Both have...Advertiser—When the heads of these painters have been turned by the praise bestowed upon them in the *Advertiser* (a daily newspaper of the time), how can they

be expected to act more wisely. *Spoiled*—by the laudatory poem which appeared in the poet's corner of the *Advertiser*. The following lines appeared in that day's *Advertiser*, on the portrait of Sir Joshua by Angelica Kauffman.

But when the likeness she (Angelica) hath done for thee,
O Reynolds, with astonishment we see;
Forced to submit, with all our pride we own,
Such strength, such harmony, excelled by none
And thou art surpassed by thyself alone.

Paras 2 & 3. Summary. G.'s continental trip with the Hornecks.

Nickname—a name given in sportive familiarity. *Speculative romance*—imaginary love-story. *The Guards*—the elite of the troops and usually those most heavily armed.

Page 136. *The story etc.*—See Q. iv.; p. 94. *Repeat the warning etc.*—again to warn the readers that they should be very careful in putting faith upon the stories etc.

Dense—foolish. *Piece of acting*—i.e., playful humour peculiar to G. See Miss Horneck's remarks (Text, p. 138).

Para. 3. *Everything...hoped*—very delightful.

Travelling...things—Goldsmith discovered a change in himself since he had traversed those scenes at twenty, with only his youth and his poverty for companions. Lying in a barn was no disaster then. The world was his oyster in those days, which he opened with his flute. But a change had come over his dreams. He was now a literary lion, the friend of Johnson, Burke, and Reynolds. He was a member of the Literary Club. He liked the society and manly conversation of his literary friends. He was planning a new comedy. Thus it happened that at forty he did not derive the same pleasure which he had derived at twenty.

Confirmed habits—He was no longer a free and easy man who took the world for his pillow; he was a slave of the habits which had grown upon him. He liked the society of his literary friends; he liked his high jinks at his clubs; and so he found nothing in France to please him.

Scolding—quarrelling with. *Banded*—often spoken. *Regret your absence*—miss your company. *Mortifications*—troubles and vexations. *Disasters and adventures*—(used playfully) the mishaps and incidents. *Postillions*—those who ride and guide the first pair of horses of a coach or postchaise.

Page 137. *Courier*—an attendant on travellers whose business is to make arrangements for their convenience at hotels and on the way. *Explicit*—express; clear. *Round*—regular course. *Convivialities*—festivities; merry-makings.

Regions...entertainment—‘Ranelagh, Vauxhall, and other scenes of gaiety and amusement, in all which places his friend Reynolds good-naturedly kept him company.’ *Task-work...pockets of*—hack-work to get money from.

Para. 4. Summary. Goldsmith visits Bath.

Showing off—making a display of. *Ranelagh Gardens*—a place of public amusement in Oxford Street. *Shut up etc.*—“Whenever his funds were dissipated, he returned to his hack-work and shut himself up from society to provide fresh matter for his bookseller and fresh supplies for himself.”

Guest...Clare—Lord Clare, having lost his only son needed the sympathies of a kind-hearted friend and requested G. to pay him a visit at his seat of Gosfield. *Figuring*—‘showing off his fine clothes.’ *Domestic circle*—Lord Clare’s family circle. *Quips and cranks*—jokes and jests; witty sallies. Cf. *Quips and cranks* and wanton wiles.—*Milton*.

Playing...children—“In the friendly house of Lord Clare, Goldsmith became companion and playfellow to Clare’s daughter, the handsome girl whom Reynolds painted. He taught her games, she played him tricks, and to the last hour of her long life, dearly loved his memory.”

Comic..verse—witty poetic epistles. Cf. *The Haunch of Venison*. *Elders*—i.e., Lord Clare and others. *Pleasantries*—diverting sayings. *Blundering stupidity*—arrant foolishness. *In perfect good faith*—with perfect sincerity.

Page 138. *Stroke...self-depreciation*—see p. 92. *Manner*—nature. *Assumed frown*—pretended look of anger. *Made up to*—paid homage to; shown respect to.

Paras 5 & 6. Summary. G. was very happy in writing airy verses, e.g., *An Elegy on that Glory of her sex, Mrs. Mary Blaze*; *The Haunch of Venison*, *The Retaliation*, etc.

The Haunch of Venison—Lord Clare used to send from the spacious avenues of Gosfield-park an entire buck every season to Goldsmith’s humble chambers in the Temple. G. returned him thanks for this present of game in a poetical letter. These amusing verses were written for Lord Clare alone. Yet, written with no higher aim than private plea-

santry, a more delightful piece of humour, or a more finished piece of style, has probably seldom been written.

Airy—light; amusing. *Touch*—i.e., charming style.

He was...an Autolycus—Goldsmith was somewhat of a plagiarist—a literary thief. As Autolycus, the craftiest of thieves, stole the flocks of his neighbours, changed their marks, and passed them off for his own, so Goldsmith stole, or purloined from the writings of other authors, appropriated their ideas and expressions without any acknowledgment, and passed them off as his own. Autolycus was a pedlar and witty rogue in Shakespeare's *Winter's Tale*.

Unconsidered...appropriated—He did not hesitate in the least to pass off as his own the unnoticed ideas and expressions of other authors. *Unconsidered trifles*—trifling things of little value which are not much cared for by their owners. The expression is taken from Shakespeare. Cf. My father named me Autolycus, who being, as I am, littered under Mercury, was likewise a snapper up of *unconsidered trifles*.—*The Winter's Tale*.

With...world—in a free and easy manner; without the slightest scruple or hesitation. *Snatches*—bits. *Delightful...nonsense*—funny, droll poem. *Glory*—(sarcastic) pride.

What has...time—The airy grace of the poem so much fascinated the popular fancy that hundreds of poems were written in imitation of it.

Page 189. *Good people*—the common form of addressing the readers. Cf. Good people all, of every sort, Give ear unto my song.—*Goldsmith*. *With...accord*—unanimously. *Lament*—mourn for the death of. *Who never...praise*—who was always highly spoken of by those people who praised her. The poem is full of what Black calls Goldsmith's subtle surprise of epigram. See note of *Were angels etc.* (p. 70). *Seldom*—for she never gave them anything. *Freely*—she had no hesitation in lending money to those who kept something with her as a security.

Wondrous—wonderfully. *Winning*—attractive. *In silks*—dressed in silk garments. *Hoop*—a circle of some elastic material, used for expanding the skirts of ladies' dresses.

Monstrous—very large. *Pew*—a compartment in a church separated by low partitions. *Aver*—declare positively.

Followed her—Note the pun. If she walks before, and

the king goes behind in the same path, he *follows* her. But the expression also means "tried to win her love." The pun consists in using the word *follow* in two different senses, 'go after one in the same path' and 'pay court to one.'

Hangers-on...all—all her dependents have deserted her. *Cut short*—abandoned; left. *Last...mortal*—the disease, with which she was last attacked and which brought about her death, was fatal. *Sore*—grievous.

Para. 6. *Haunch*—the leg and loin taken together. *Venison*—the flesh of a deer. *Cut*—hit. *Certain...brethren*—as, Howard, Colly, Hogarth, and Hiffennan. Cf.

There is H—d, and C—y, and Ho—rth, and H—ff,
I know they love Venison—I know they love Beef.

Page 140. *Hiffennan*—an eccentric, drunken, idle, Irish creature. He was educated for a physician, but earned his bread by writing newspaper paragraphs and critiques on plays. *Higgins*—an Irish reviewer. *Step in*—enter the room. *Like him...speech*—who talked as volubly and was as expert in cheating and lying as Beau Tibbs; see Text, p. 56.

Debated—thought in my mind as to whom, when, and how I should send the neck and the breast of the buck.

In reverie centered—engrossed in thought. *Reverie*—deep meditation. *Underbred*—ill-bred; who does not know polite manners. *Is it in waiting*—is it to be sent to some one else? *Flounce*—a sudden jerking motion of the body, indicative of displeasure. *Bounce*—an impudent lie. *Some lords*—G refers to Lord Clare. *Settle the nation*—manage the affairs of the government. *Ostentation*—i.e., I do not like to boast of my acquaintance with the great lords of the realm. *Taken...way*—dropped into your house on my way home. *I insist on it*—I shall take no refusal. *As I am a sinner*—as surely as I am a sinner; an oath. *Wanted*—had need of. *Kitty*—Catherine. *For crust*—for making pies. *This venison*—take or carry this venison. *Mile End*—a suburb of London. *No stirring*—you need not leave your seat. *Brushed off like*—went away as swiftly as.

Which did...Burke—G went to dine at Mile End, but sad was his disappointment. Johnson and Burke could not come—the one was at Thrale's and the other at the horrible House of Commons. His only hope left was the venison pasty. But the pasty did not make its appearance.

prevented Goldsmith from being ingloriously beaten by the burly Welshman, Evans.

Intervention—interposition. The accidental breaking of the lamp is sportively said to be the intervention of the gods. *As successful*—in saving the life and honour of the hero, Goldsmith.

Homeric cloud—a cloud as is described by Homer. Cf.

He (*Phoebus*) cast a cloud around

The fainting chief, and wards the mortal wound.—*Iliad*.

But present to his aid, *Apollo* shrouds

The favoured hero in a veil of clouds.—*Ib*.

The Queen of Love (*Venus*) her favoured champion shrouds

(For gods can all things) in a veil of clouds.—*Ib*.

Action—charge; suit. *The howl...rose*—The newspapers began to abuse him fiercely. *Prerogative*—privilege of freely discussing all topics. *Assailed*—attacked.

Liberal...income—To make scurrilous attacks upon the character of private individuals was a very lucrative source of income in those days, because people used to pay heavy bribes to the editors of newspapers in order to save themselves from such attacks. *Pack*—a number of persons leagued for a bad purpose. *With one voice*—unanimously.

There was...Goldsmith—Goldsmith did not possess that strength of mind which could treat with supreme indifference the carplings and cavillings of underling scribblers.

The Monument—see Text, 115. *Worried into*—the venomous attacks of these cut-throats drew from him a vindication. *A foolish...done*—It was foolish on G.'s part to write a letter of defence—but he had written it well.

This, sir...him—G. is very meek and gentle. He has all along meekly suffered 'slander, contumely, vulgar satire and brutal malignity.' This is the first time he has applied the cane to a publisher for making a brutal attack upon him. It is therefore a new honour to him. *Plume*—a feather used as an ornament; a token of honour; honour.

QUESTIONS & ANSWERS.

I. What charge was brought against G.'s *History of England*? The *English History* was an innocent production. It was simply a compilation, in his easy flowing style, from other

historians. Nevertheless he was fiercely attacked by the literary out-throats of the day ; he was asked if he meant to be the tool of a minister, as well as the drudge of a book-seller ; he was reminded that the favour of a generous public was better than the best of pensions ; and finally he was warned against betraying his country for ' base and scandalous pay.'

II. What do you understand by 'sentimental comedy' ?

See note on *Sentimental comedy* ; p. 220.

III. Give a brief sketch of the story of *She Stoops to Conquer*. See note on *Marlow* ; pp. 23-24.

IV. Give brief sketches of the leading characters of the comedy—*She Stoops to Conquer*.

Marlow—see note on *Marlow* ; pp. 23-24.

Hardcastle—a jovial, prosy, but hospitable country gentleman of the old school. He loves to tell his long-winded stories about Prince Eugene and the Duke of Marlborough. He says, "I love everything that's old : old friends, old times, old manners, old books, old wine ; and an old wife."

Mrs. Hardcastle—a very genteel lady indeed. She is fond of genteel society and the latest fashions. Says she, 'There is nothing in the world which I love to talk of so much as London and the fashions, though I was never there myself.'

Miss Hardcastle—the pretty, bright-eyed, lively daughter of Squire Hardcastle. She is in love with young Marlow and knowing how bashful he is before ladies, *stoops* to the manners and condition of a barmaid, with whom he feels quite at ease, and by this artifice *conquers* the heart of the man of her choice.

Tony Lumpkin—Tony Lumpkin is one...enjoys them himself ; See Text, p. 144. Also vide Notes, p. 31.

Diggory—a barn doorer, employed on state occasions as butler and footman to Mr. Hardcastle. He is both awkward and familiar, laughs at his master's jests and talks to his master's guests while serving. See Text, p. 144.

V. Relate the story of the mistake on which *She Stoops to Conquer* is founded. See question V., p. 28.

VI. Write a brief critique on *She Stoops to Conquer*.

Here there is no anxious stiffness at all, it is one of the truest hits of comedy on the English stage. See Text, pp. 143-144.

VII. Criticise *She Stoops to Conquer* as a comedy. Dr. Goldsmith has written a criticism of the comedy down on paper.

